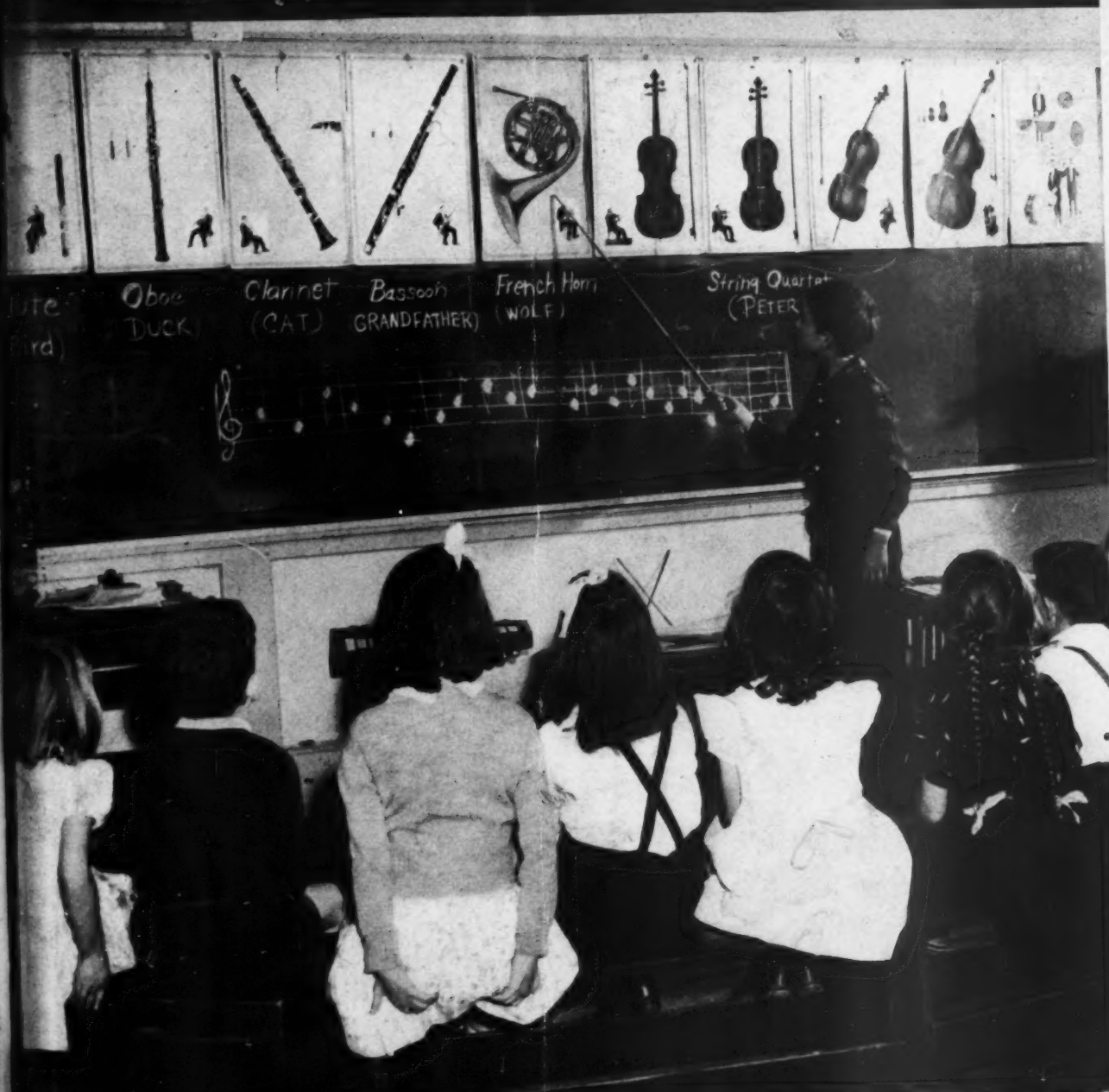


The School Musician

20¢ A COPY
\$1.50
A YEAR



See Page 15

May 1945 X

THE

May, 19

Why

the stars insist on

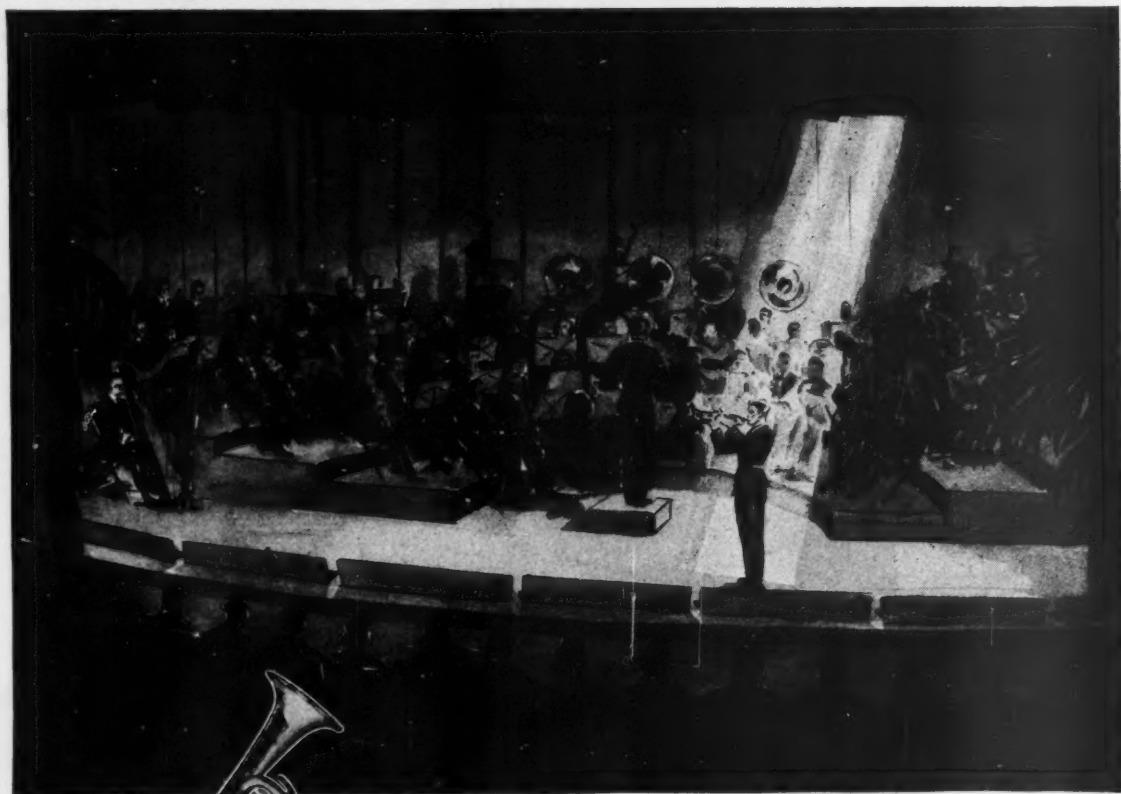
OLDS

There's a reason why the stars prefer
Olds. The talent of artists like
Leonard Sues, the "Young Man with a Horn"
on the Cantor show, demands the tonal
purity and fast, sure-fire action of
Olds instruments and the unmistakable
professional "feel" that has
always characterized them. Come victory,
you'll be glad you waited for Olds!

F. E. OLDS & SON, LOS ANGELES



THE TOMORROW WE ARE FIGHTING FOR TODAY



RESERVED FOR YOU
—a personal copy of
our 50-Year Anniversary
Booklet—with its
wealth of historical
data, anecdotes and
fascinating pictures.
It's free to musicians
and students—where
shall we send your
complimentary copy?



KING

THE THRILL OF A LIFETIME IN ONE BREATHLESS MOMENT

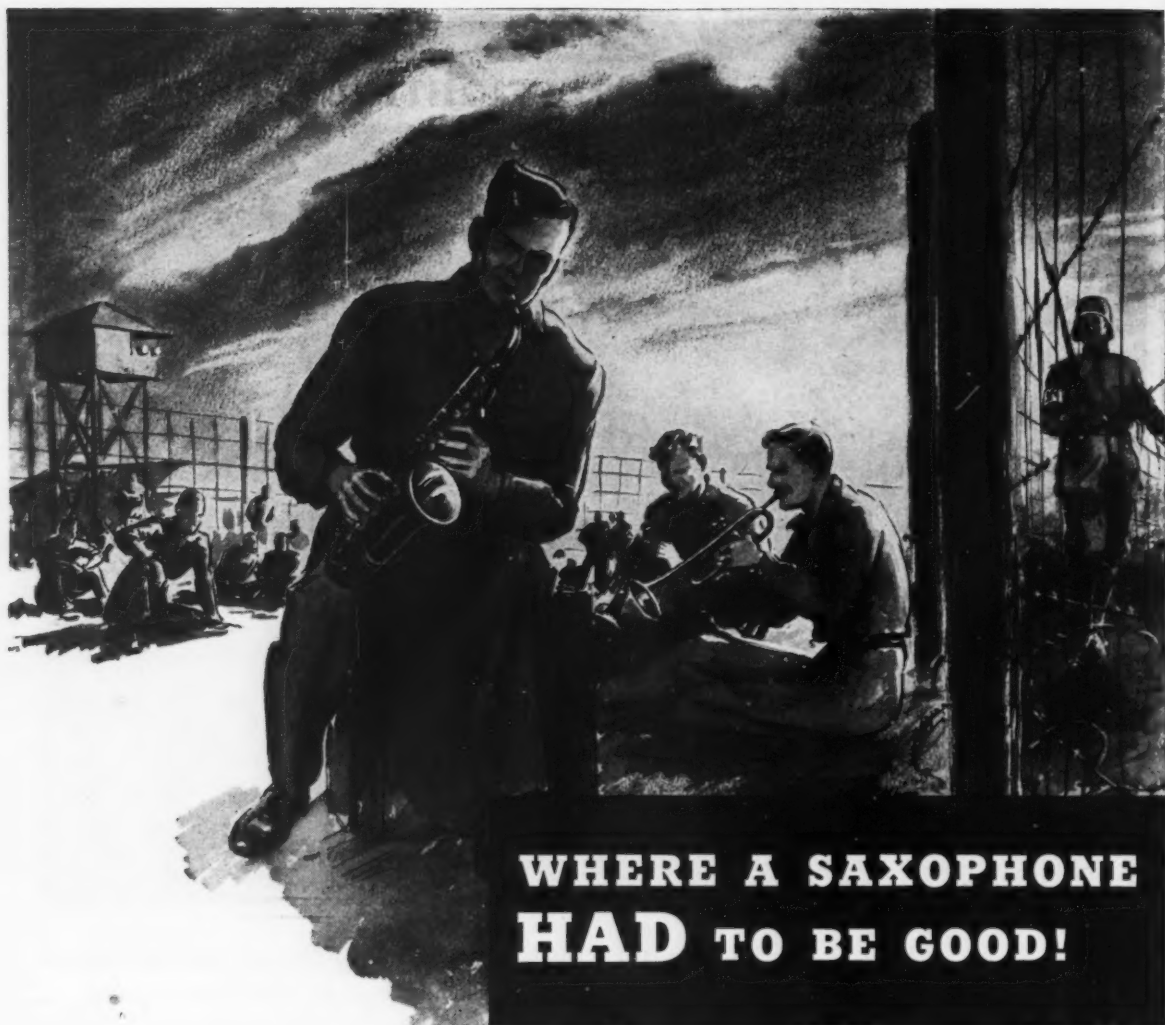
● A hushed moment, broken by the white gleam of the spotlight. Then an enraptured youngster... your youngster... steps forward to give expression to the music that fills his soul. One breathless moment... but in it lies the fulfillment of your dreams, the justification of all you've done to enrich the life of your son with the ageless beauty of music. Yes, there will be many moments like this in America after the war... and they will be made even more memorable by the almost unbelievable expressive power of new KING instruments awaiting production in the great White plant, just as soon as the go-ahead signal is sounded.

THE H. N. WHITE CO.

5225-33 SUPERIOR AVE. • CLEVELAND 3, OHIO

THE WAR BONDS YOU BUY TODAY ARE AN INVESTMENT IN TOMORROW'S PLEASURES!

*The Monarch of the
. Band Instrument World!*



WHERE A SAXOPHONE HAD TO BE GOOD!

One letter in our mail the other day drew special attention. It was from a war prison camp in Germany. The writer was a member of the Royal Canadian Air Forces.*

He was unlucky enough to be captured by the Germans. But he was lucky, too, in the prison camp—but let him tell it:

"I am using a Martin Alto Sax (serial number 145206) issued by the American Red Cross. *Here in the prison camp we have no repair facilities and a sax must be really good. My Martin has given exceptionally good results.*"

By now it's a familiar story—the way Martins have stood up under the severest conditions of military service. Not a single Martin instrument supplied to the armed forces has been rejected or returned because of any defect. And mu-

sicians in the service have written us from all parts of the world to praise the performance of the Martins they play.

The reason is clear. In addition to their superb musical qualities, Martins have always been durably built for dependable and lasting service. Naturally the splendid new Martins which will be available after war restrictions are lifted will be distinguished for this quality.

Incidentally, our RCAF correspondent asked us to send his Martin Post-War Purchase bond to his folks in Canada. Remember, this Martin bond is worth \$25 cash on a new Martin instrument—and *it's free to any musician in the service now playing a Martin*—his own, or government issue. Send name, address, and serial number of the instrument and we'll mail the bond.

* Name supplied on request.

THE MARTIN BAND INSTRUMENT COMPANY

ELKHART, INDIANA



Spectacular Secrets of BATON TWIRLING REVEALED!

Over 175 Vivid
Diagrams of
Twirling Tricks
and Stunts



● BATON TWIRLING is published for those who want to create sensational crowd-pleasing stunts and appeals—twirlers who want to *stand out* in their field, earn the spotlight, win applause.

BATON TWIRLING is the work of three famous authorities—Major Wm. Boothe, Ray Gaedke and Fred W. Miller. It contains over 175 easy to follow diagrammatic illustrations which carry you, step by step, through every stage of a "bag of tricks" that ranges from simple movements to the most advanced stunts.

First BATON TWIRLING gives you that all-important mastery of baton twirling fundamentals. Then it gives you a dazzling repertoire of tricks and stunts from which you can work out 1001 interesting and distinctive variations—all for a single dollar bill!

Ask your dealer for
BATON TWIRLING.
If he can't supply
you, order direct.

only
\$1



WFL DRUM CO.
1728 NORTH DAMEN AVE., CHICAGO 47, ILL.

Back Issues

Most all back issues of The SCHOOL MUSICIAN are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues20c per copy

Issues more than three months old, and not more than nine.....40c per copy

All issues more than 10 months in arrears.....60c per copy

Cash must accompany order.
Include postage.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

MAY, 1945

Volume 16, No. 9

CONTENTS



Conducting	6
By Clarence A. Grimes, Hamden, Connecticut	
One of America's Top Ranking Clarinet Soloists, Charles C. Thetford	8
By Curtis H. Larkin	
Music A Social Force	11
By Irving Cheyette, Indiana, Pennsylvania	
"Unusual Experiment" You Said It!	12
By Edward Ortiz Jr., San Diego, California	
School Music News	15
The Double Reed Classroom; Spratt	17
Directors' Correspondence Clinic; Coons	20
Let Me Answer Your Flute Question; Fair	22
Drumology; Scott	25
Advice to the Cornetist; Meretta	26
The Alto and Bass Clarinets, Stang	27
Course in Modern Arranging; Beihoff	28
The Clarinetists Column; Wain	30
The French Horn Simplified; Cox	31
Your 3000-Mile Bargain Counter	33

What are your Band and Orchestra Doing to Speed the Peace? Send the complete story, words and pictures, for publication in the next issue of School Music News.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$1.50. Foreign countries, \$2.00. Single copies, 20c. Robert L. Shepherd, Editor. Gerard Velthaus Associates, New York and Eastern Advertising Representative, 152 West 42nd Street. Telephone Wisconsin 7-9043 or 9175. Address all editorial and remittance mail to Chicago.

CONDUCTING

● ASIDE FROM THE PERFORMANCES OF OUR MAJOR ORCHESTRAS under such men as Toscanini, Ormandy, and Stokowski, it is not an exaggeration, to put it plainly, to state that most instrumental soloists would soon be playing to empty halls if their performances were as unmusical, as unprepared and as meaningless as the concerts of many of the semi-professional and professional symphony orchestras. One can agree wholeheartedly and unreservedly with the famous historical remark of old Emperor William of Prussia who, himself entirely innocent of musical knowledge said in 1872, after hearing Wagner conduct Beethoven's Fifth Symphony, "You see now what a great general can do with his army!"

Unquestionably there is some truth in the argument for the defense that time and money are unsurmountable obstacles to more than the perfunctory "reading" that is given the masterpieces of music by most of these orchestras, but there is no justification for the deplorably prosaic performances that leave the listener unmoved and the performer unsatisfied. How fortunate that the composer himself has, in most instances, long since passed on. He would doubtless feel as Beethoven did during the rehearsals of his "Fidelio" in Vienna, when he wrote, "All pp., cresc., all decresc., and all f. and ff. may as well be struck out of my music, since not one of them is attended to. I lose all desire to write anything more if my music is to be so played." Not only do we find an insulting neglect of dynamics, but what is more disturbing and calamitous, a disregard for phrasing and that very indispensable concomitant, *the proper tempo*. On this point it would be no exaggeration to say that if the pursuance of a metronomic regularity of tempo were as unrelentless and inexorable on the part of concert soloists as it is on the part of orchestral conductors, we could all, as listeners, revert to the installation of player-pianos in our parlors—for by so doing there would be just as much originality and meaningful significance in the performances.

Observation reveals that there are three main areas upon which to focus attention in any endeavor to improve the standards of performance of our symphony orchestras. Needless to say the consummation of these improve-

ments rests for the most part, as the title of this essay implies, upon the conductor, "the great general" of a vastly complex and heterogeneous army. The first, perhaps the most important factor, is the whole question of *tempo*, that factor which includes the elements of tempo rubato, of melodic line, of rhythmic accuracy, of formal structure, as well as other problems of interpretation in all their ramifications. There is no denying the fact that the element of rhythm in all music is of the utmost and fundamental importance. From the point of view of the interpreter, more specifically, this element alone conditions the artistic success or failure of an orchestral performance. Innumerable listeners to the interpretations of Toscanini have testified time and time again to the fact that this great conductor's unerring sense of the proper tempo for a composition was the most inexplicable and uncanny part of his greatness. There seemed to be no question that his was the "correct" tempo and there seemed to be (for the moment!) no other tempo that was allowable—after hearing his. In addition to this fact the great interpreter, such as Toscanini, while he never lets you forget the correct over-all pulsation of the rhythmic element—an absolutely indispensable factor to an artistic interpretation—at the same time reveals the existence of an infinite variety of deviations from it. These latter variations are often called the tempo rubato—a very necessary prerequisite of artistic phrasing, but they can also be properly classified as a concomitant and integral part of the infinite variety of the melodic line. Henry T. Finck in his studies of Wagner, Volume I, most effectively condenses Wagner's own most authoritative beliefs in the following paragraph:

"Wagner's predecessors conducted Beethoven's symphonies like dance music with metronomic regularity; while he treated them as tone poems, modifying the tempo according to the

momentary character of the melody. Here lies the essence of his method: in the search for the *melos*, the melody, amid all the rhythmic figurations and complications: whenever that melody has a plaintive or sentimental character if only for two or three bars, then give those two or three bars a tempo appropriate to a plaintive melody, before proceeding with the regular faster pace."

In another passage Finck not only sums up Wagner's method but quotes Beethoven's biographer, Schindler, in the following passage:

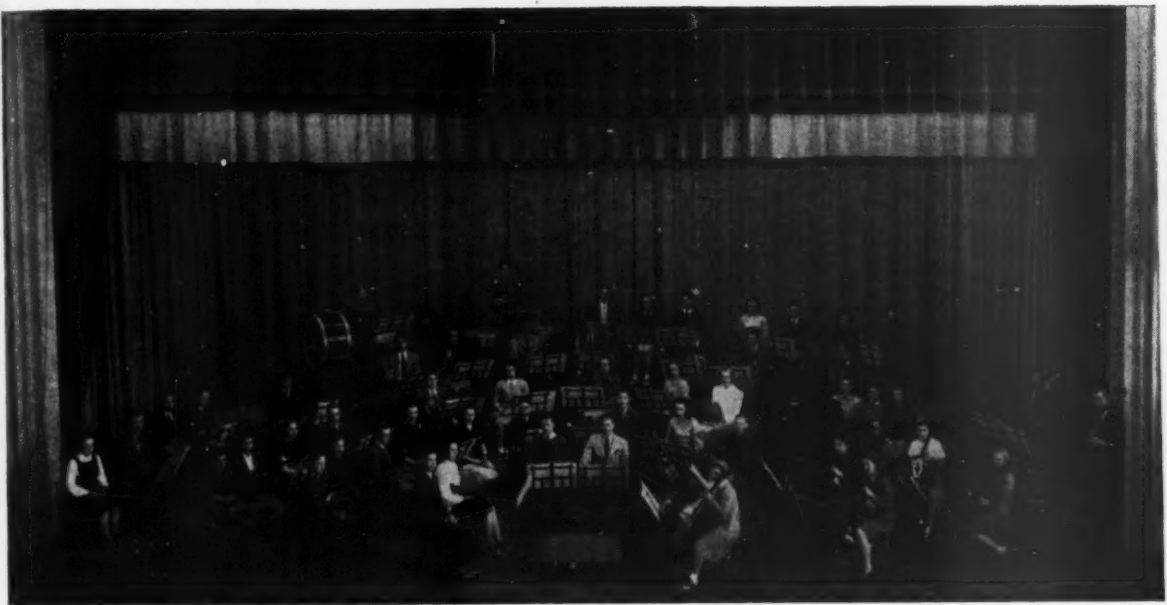
"Wagner intimates that the metronomic conductors would have long since killed off Beethoven's symphonies, if these works were capable of being killed; they continued to live because amateurs of taste could play them at home on the piano! That he was right in insisting that a free modification of tempo is almost as essential in Beethoven's works as his own we know, because this was Beethoven's own way of conducting or playing. Schindler says, 'Almost everything that I heard Beethoven interpret was free from all metronomic rigidity of tempo; it was a tempo rubato in the properest sense of the words, as conditioned by content and situation. . . . It was the most distinct and vivid declamation.'"

It is an inescapable fact that a slavish, relentless, unswerving adherence to a metronomic regularity of tempo is as unnatural as the same procedure in human speech. Whether in oratorical delivery or whether in plain ordinary conversation, an unvaried "tempo of speaking" would be as uninteresting and enervating as it would be mechanical. Another striking example of such unnaturalness would be the rendition of a folk song with an unchanging, unvaried tempo from beginning to end. In this same category could be placed a performance of the Cesar Franck Symphony recently heard by the writer. In spite of numerous indications in the score such as *espressivo*, *maestoso* and even *rallen-*

By Clarence A. Grimes

Music Director

Hamden, Connecticut, High School



The Hamden High School Orchestra under the Grimes' baton is one of Connecticut's finest musical ensembles.

dando and ritardando, there was practically no deviation from a rigid regularity of tempo. The most obviously varied nature of the thematic materials afforded no incentive for such natural contrasts of tempo as the "singing style" of the second or third themes as contrasted with the vigorous drive of the first theme. The result was inevitable: a confused, dissatisfied and disappointed audience whose dejected spirits were doubly enlarged because of their more or less familiar knowledge of the varied and contrasting beauties of this great symphonic masterpiece.

* * *

The second main area upon which it is paramount to focus our attention if further improvements in conducting are to be affected is the realm of *dynamics*—that area of the interpreter's art wherein are contained the almost limitless store of manifold devices which enables the performance of music to become not only interesting and entertaining, but reveals the art in all its significance and in all its meaningful and profound influence as well. No soloist of reputable musicianship would dare leave untouched as many dynamic markings as do many of our semi-professional and professional conductors. The remarks of Beethoven on this point have already been cited, and the sacred duty of the conductor in this connection is inescapable. No one else will or can assume the total responsibility for unanimity. The reiteration of the old excuse regarding lack of time for a

rehearsal of these points does not exonerate the conductor in any appreciable degree from the strictest disciplinary measures regarding the adherence to the observance of the ordinary rules. Audiences as well as players realize that a flagrant disobedience of these rules, i.e., a mere neglect to execute a *sforzando*, a *pp*, or an *fp*, when indicated in the music, results in a performance that is as unappealing and unappetizing to the ear as an unseasoned and unsiced dinner is to the palate. Inevitably the dynamics are inextricably connected with the rhythmic-melodic factor already taken up, and any neglect of the one often affects the other. Oftentimes a passage of great dramatic intensity will entirely misfire as a result of the failure to hold back the tempo sufficiently to enable the players to execute a double-*sforzando* or a *forte-piano* effect. The instrumental soloist who would claim to be a musician would hardly dare disregard such climaxes. The pianist, for example, would look for a significant meaning in any marking whether in the left hand or the right hand, whether in a seemingly obscure "inner" part or in the main melody itself. How does it come to pass that such flagrant ignoring of these factors in orchestral performances can be tolerated week after week, year after year? Unquestionably the bewildering complexity of the make-up of the modern symphonic orchestra serves as a foil to these sins of omission. The simultaneous sounding of so many and of such varied instrumental colors is

sufficient to keep the human ear busily occupied. The fascination, not only of the multi-colored sounds, but of the visual as well as the aural scene aids in camouflaging the omissions so far as the total effect is concerned. But in the final analysis, however, the bewilderment and the confusion is increased and the true significance of the musical message is lost. Even in the accompaniment of a concerto (where, in fact, clarity and complete meaningfulness is all the more indispensable to an enhancement of the message of the soloist) the failure to observe the varied dynamic markings has often been the occasion for a misplaced condemnation of the work of the composer, whereas in actuality the sins of commission and omission, in so far as accents, *pp*'s *decrescendi*, etc., are concerned, are the true causes for this mistaken attitude.

A very common fault, further, is the overwhelming of the important melodic lines by a lack of dynamic balance in the other parts. In most concerto accompaniments, for instance, the bass parts are played too loudly, in many passages of Brahms' symphonies the strings will overwhelm more important woodwind passages unless the conductor is keenly attentive. The harmony and orchestration of a Brahms Symphony has been classified as "muddy" or obscure because of weaknesses and failings on the part of conductors. It has only been within comparatively recent years that satisfactory readings of Brahms Sym-

(Please turn to page 34)

One of America's
Top Ranking Clarinet Soloists

Charles C. Thetford

● CHARLES C. THETFORD, one of the most celebrated clarinet soloists of modern times, was born in Newark, N. J., "January 3, 1883; the son of James M. and Louisa Thetford. The entire family were musically inclined. Although his brothers and sisters played the piano, Charles and his brother William were the only ones to adopt music as a profession; William becoming a trombonist.

When only 12 years old, Charles played in a fife and drum corps, while awaiting his opportunity to buy his first clarinet. Not until he was 15, was he able to purchase a set of clarinets for the amazingly low sum of \$5.00. He then began the study of his chosen instrument in earnest, leaving the piano alone entirely, as it was his ambition to join a "big-time" concert band.

Four years later, at 19 years of age, he secured his first professional engagement at a bicycle track in Atlantic City. He had played only a few weeks when he was offered a position as solo clarinet with McDaniel's Famous British-American Band 5 miles south at Ocean City, N. J. This was in 1902.

His playing with this band was so excellent that one of the tuba players named McKnight recommended him to the famous vaudeville cornetist, John S. Leick (Leick married Mabel Keith, a famous pupil of Jules Levy). Leick in turn recommended Thetford to F. N. Innes while Bohumir Kryl, noted cornet virtuoso, was business manager of the Innes Band. It was in 1903 that young Charles was engaged as a member of the Innes 1st clarinet section; but three weeks later he was moved up beside the solo clarinetist. Such was the result of the masterly training at the behest of his teacher, William Tuson of Newark (who was formerly 1st clarinetist with the Edison Phonograph Company).

The solo clarinetist was Alexander Selmer, one of the greatest artists in the world then, and Thetford learned much of the finer art of playing from him. Charles remained with Innes 4 seasons. In 1904 the band was one of the musical attractions for about 4 weeks at the St. Louis World's Fair:

Sousa's Band was also there at the same time.

Thetford toured all the way to California with the Innes Band. The band was a star attraction at the Lewis-Clark Exposition held in Portland, Oregon, in 1905. It was in Portland where a clever joke was played on a cornetist, a member of the band, named Henry Erlanger. It seems that Henry was a sort of a dreamer and a bit lofty. The baseboard in Thetford's hotel room was stained at one spot so as to appear as if it were a bloodstain. Henry thought he would be smart, so he tried to make Charley believe that somebody had committed suicide in his (Charley's) room.

So Charley arranged with his good friend, Tony Sarli, another fine clarinet soloist, to get even with Henry by playing a ghost trick on him. After having completed their plan, Charley pretended to Henry that he was scared to death of ghosts and would jump out of the window, if he ever saw one. This was all very funny to Henry, since Thetford acted frightened so realistically.

Henry invited all his band friends to come to Charley's room at midnight to have a good laugh. When it came time for him to retire, Charley pretended to be terribly nervous and upset. Tony Sarli "escorted" him up to his room. A bucket of water was beside the bed. Tony looked into it, said there was not enough water, and filled it all the way to the top. After Charley had jumped into bed, Tony went outside and told the "boys" in the hall that everything was O. K. Then Henry draped a large white sheet over himself, and in the presence of the hotel manager and the band boys, he opened the bedroom door, then began to jump up and down and to boo as he imagined a ghost might do. Charley began to yell his head off, and suddenly "in the midst of his fright" he seized the bucket of water and let

His Story Is Told

By *Curtis H. Larkin*

fly with a perfect shot, the water going all over Henry. Poor Erlanger was so frightened that he actually fainted dead away on the floor. It was a long time after this, before he would speak to his friends again.

It was in the fall of 1906 that Charles, then 23 years old, first joined Pryor's Band, at the same time as did Bert Brown, Pryor's famous cornet soloist. Bert was no stranger to Charley, he having played in 1904 at St. Louis with Innes. Previously, Emil Keneke was Pryor's cornet soloist (later 1st trumpet for many years with the Victor Phonograph Company). Quoting Thetford: "Bert always made a big hit as a (Pryor) soloist, think bigger than any of them; his encores did the trick: he played what the people knew and liked and played them well, although I think Keneke was a better all-round player and had more technique."

In 1907 Thetford was asked to sit beside Pryor's solo clarinetist, Abe Levy. Levy left Sousa in 1903 to become Pryor's original soloist when Pryor's Band was first organized. Abe also played for the Victor Talking Machine Company for a long time. A few seasons later Mr. Pryor promoted Charley Thetford to be his clarinet soloist—a position he still occupied when Pryor died in 1942.

In the winter of 1908, while Pryor's Band was unoccupied, Charles went on tour with Sousa's Band to Florida, then through Texas, and up through the Middle States. He sat next to Joseph Norrito, Sousa's clarinet soloist for many years. This included the winter season only. Charles remained with Pryor every summer season, excepting that of 1916. In the fall of 1915 he joined Sousa's Band for a long 35 weeks' engagement at the New York Hippodrome with "The Big Show," the band also going out on tour with the show after the Hippodrome engagement was finished. (This ex-

tended engagement has been told in our "Clarke" story.)

In 1916 Thetford recommended his old friend, Antonio Sarli, to Arthur Pryor as clarinet soloist. Sarli was with Pryor's Band in 1908 and 1909 as well. He had been soloist with Innes later to Alex. Selmer's time; Thetford sitting beside him. Later Sarli was with the St. Louis Symphony Orchestra. Today he is out in Los Angeles. Quoting Thetford: "Tony Sarli and I were very good friends and still are. He was a fine fellow and we had lots of fun together."

Re his 1908 engagement with Sousa's Band, we quote our good friend Charley: "The trip lasted only 8 weeks, but I did not stay to the finish, as after a concert in Urbana, Illinois, I fell on the ice and broke my ankle. Mr. Sousa sent me to Cincinnati to rest for a few days until the band arrived, and sent Walter Schaffer along to take care of me; but when we reached Cincinnati, I asked Walter to find out what time the next train left for New York. I left that afternoon and arrived in Newark the following day. Walter remained in Cincinnati until the band came on, and then went on tour with them once more."

The writer first met Arthur Pryor and heard his band at Asbury Park during the summer season of 1913. "The Green-Eyed Monster" was played one afternoon on the ground floor when the band played an "informal matinee" downstairs in the midst of a large audience. This was an exceedingly humorous number, and to the uninitiated it was always more or less of a thriller until the newcomers "caught on." Thetford started it when he suddenly stopped playing some sort of a march tune and began to talk to Mr. Pryor. Pryor motioned Charley to remain quiet; all the while conducting as usual. Charley, however, pretended to grow more excited and would talk louder than ever and make fierce gestulations with his right arm. We sat directly behind the band and could observe every movement of Mr. Pryor's lips. Still we failed to catch on that it was but horseplay.

Finally Pryor looked directly at Charley and said: "You must not talk to me like that." This was said with a perfectly straight face and an indignant look. This was too much (?) for Thetford who began to behave more unseemly than ever. Suddenly Pryor motioned to a policeman who stood at the entrance. The man at once hurried over, grabbed Charley uncereemoniously by his collar, and practically dragged him outside on the boardwalk—Charley shaking his fist at Pryor all the while. The band was



... Clarinetist and Teacher Extraordinary is Charles C. Thetford.

still playing; it had not ceased. But when the clarinet players began to marmur among themselves, I think it was then that I caught on.

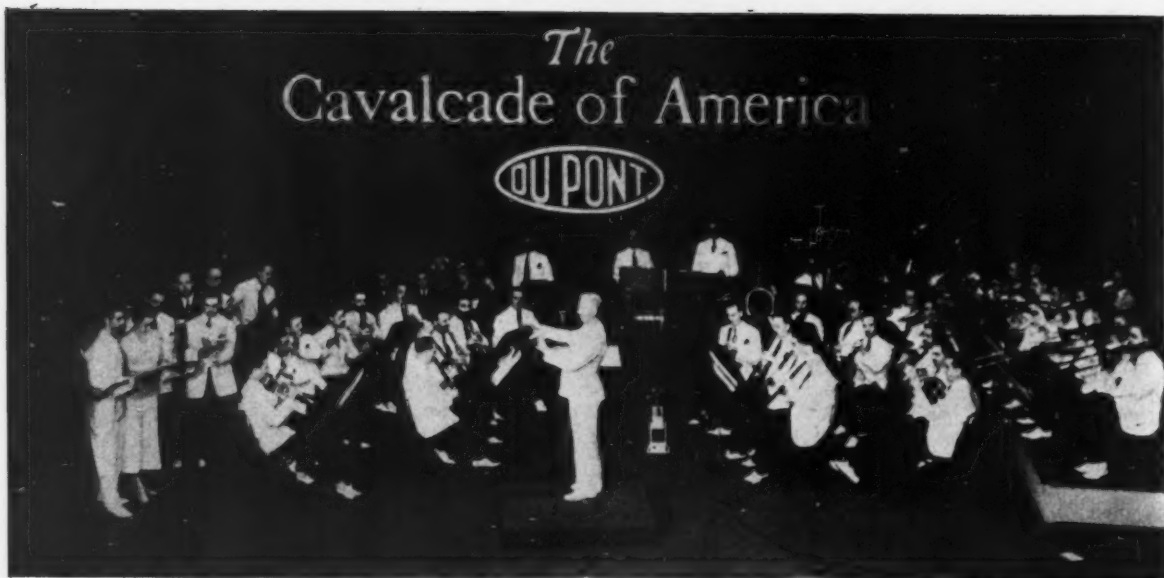
One after another, the various sections would walk off of their own accord: clarinets, cornets, trombones, tubas, etc. Finally there were but two men left—Simone Mantia, euphonium soloist, and the bass-drummer. It was funny to watch Mr. Pryor "direct" these two performers with a solemn look on his face. A few seconds later Mantia quit in disgust. The bass-drummer banked a few more times, looked around as much as to say, "What, am I the only one here?" and then, with a shrug of his shoulders, he, too, walked off, leaving the big drum behind him.

Mr. Pryor just stood there quietly for a few moments, as though nonplussed. Then with a gentle smile, he quickly reached down to pick up his trombone from a chair and began to play, as only he himself could play,

"Auld Lang Syne." One by one the members of the band returned to their seats, Pryor playing all alone. Finally the entire band joined him on the final chorus.

Quoting Thetford: "In 1913, after we left Asbury Park to play an engagement at Willow Grove Park, we played 'The Green-Eyed Monster' there. It always made a hit when we played it. My new partner, Fred Fontenalla, had never heard of this number before, and became frightened at first. He thought I was mad at a certain player in the band and thought I went stark mad; and when Arthur would rap on his stand to keep me quiet, then I would get worse. Fred gripped my arms and pleaded, 'Charley, don't get the boss mad, or he will fire you.' He finally caught on when one man after another left the stand."

When the Capitol Theatre was first opened in New York City a quarter of a century ago, Pryor's Band was engaged as the initial stage attraction



The "Cavalcade of America" Band of 1936 under the famous baton of Arthur Pryor had a Big-Name roster, among whom Charles Thetford shone brightly as clarinet soloist.

in addition to the then silent films. Afterward, in 1920, came Erno Rapee, the celebrated Hungarian conductor, and he requested Thetford to remain with him. During the summer of 1921, Rapee appointed Charley his Orchestra Manager. The orchestra numbered 80 pieces—one of the finest in the country, and it was one of the first ensembles ever to broadcast when radio came into existence.

Again quoting Charley: "I have played in most theatres in New York City, including Radio City Music Hall. Was manager of the Capitol orchestra for nearly 9 years; also had charge of the orchestra at the New York studio when the movies changed to sound films at M. G. M. At the Capitol, 'Roxy' became famous with what he called 'Roxy's Gang.' We made trips through New England States, and also played in Washington before President Coolidge. Roxy was a great fellow and a fine showman. I have played many symphony concerts, but never steadily in any symphony orchestra, as I was too busy making money."

Thetford has played beneath the batons of many noted directors, including Howard Barlow, Josef Pasternack, Eugene Ormandy, Erno Rapee, and Victor Herbert; also the bandmasters, Innes, Pryor, and Sousa. He says: "I have played under so many good conductors that it is hard to say which one was the best. Innes was a fine leader, full of magnetism, who always conducted without a score. Sousa was also a great leader, but being so long and close to Arthur, I liked him best. I turned down the offer to play

solo clarinet with Sousa in 1917 to stay with Arthur. That goes the same for Rapee with orchestra: he had everything and was always full of pep—no let down with him."

Charley goes on: "When I was made manager of the Capitol Orchestra, a lot of the boys wanted to treat me, but I do not drink or smoke; so when any one wanted to take me out, they would have to invite my committee which consisted of Louis Schmidt, 1st trombone, and David Gusikoff, drummer. We became known as the 'Ice Cream Committee'. At the time when all the 'big shots' were buying the title of 'Doctor' our committee went to work and made every member of the orchestra a 'Doctor,' but each man had to buy the committee some ice cream. When the real 'Doctors' heard about it, they wanted to be called just plain 'Mister.' Can you imagine any one speaking of 'Dr. Pryor' or 'Dr. Sousa'? It's a laugh."

Charles Thetford was married on November 23, 1907. His son, Charles, Jr., was born September 13, 1911. He began at an early age to study the piano, then took up both the clarinet and the saxophone. He played for a time at the Capitol Theatre; also with B. A. Rolfe at the Centre Theatre. "Junior" was with "The Great Waltz" show at the Centre Theatre, and played under Pryor on the "Cremo" program and at Asbury Park. At present the young musician is in Italy, having enlisted on November 18, 1942, to play with the 349th Infantry Band at Camp Gruber, Oklahoma. He sailed for Africa in December, 1943, thence to Italy where he has remained through-

out the entire campaign. He is with the 88th Division.

Charles Senior's brother, William Thetford, played many years ago with William Well's St. Louis Band throughout the West. Well's was the Official Band at the St. Louis Exposition in 1904: the Innes and Sousa bands were traveling bands playing there. At the close of the Fair, Well's Band went on tour during the winter season of 1905. Tony Sarli and the Thetford brothers went with them.

Quoting Charley: "Brother Will joined Pryor's Band about 1908 and remained until 1942. He played under Sousa when both Pryor and Sousa conducted the Goodyear radio program—Sousa on Wednesdays and Pryor on Saturdays. It was during that engagement when Sousa passed away. In 1929 Will played under Pryor in the 'Shradertown Band' radio program. That was the year I became Arthur's personal manager. I was also manager of the Capitol Orchestra at the time, and although I had to play with the Shradertown Band on Friday nights, Rapee allowed me time off."

During his 9 years' engagements at the Capitol Theatre, Charley continued to play for the Victor Phonograph Company recordings by Pryor's Band, in addition to the annual 4 weeks at Willow Grove, and the summer seasons at Asbury Park. After Roxy's departure, he managed the orchestra under Producer Major Edward Bowes.

On November 1, 1936, the new Thetford School of Music was opened in South Orange, N. J. It comprises 3

(Please turn to page 24)

MUSIC

A SOCIAL Force

By *Irving Cheyette*

Director, Music Education Department
State Teachers College, Indiana, Pa.

● **ALONG WITH EVERYTHING ELSE IN LIFE**, music has been drafted for the war effort. This is a strange fate for one of our most gracious arts, so closely interwoven with the friendliest pursuits of human existence; lullabies at the baby's cradle; work songs in field and farm, on ship and at the bench; love songs to be sung under balconies on moonlit nights, or wafted o'er the breeze across stillmoving water; churchly anthems pouring through the cavernous depths of cathedral naves; major music which has proclaimed the triumph of human kindness over bestiality; minor music which has torn at our heart strings with its unlimited power to move our emotions.

What is this thing called Music? The dictionary cannot help us to define it, for the dictionary deals in verbiage, whereas Music requires definition in terms of human reaction to sounds. Since we are dealing with human behavior, we in turn, must define music in terms of all kinds of individual reactions to sounds. Edwin Hughes, distinguished American pianist and musicologist, in a recent address before the Music Librarians, categorized music listeners into opera lovers, jitterbugs, hill-billys, serious composers, tin-pan alley musicians. Each type reacted to a different set of stimuli, and yet all of these stimuli were referred to as music.

Thus, according to Mr. Hughes, the opera lover requires a magnificent stage setting, an heroic tenor, a buxom soprano, an equally buxom contralto, a long, thin basso, a large symphony orchestra and chorus, and all the costuming and color, the opulence and splendor of a first night at the Metropolitan Opera House, before he recognizes what he hears as music.

To the jitterbug, the high-pitched squeal of the clarinet, the slap-dash of the string bass, the gyrations of the drummer, the walling and moaning saxophones, the intricate counter-pattern of the lightning-like "cut-ins" of

the trumpets, are all essential for proper execution of "rug-cutting".

The hill-billy requires a guitar, a harmonica, a washboard and an empty jug, a fairly mistuned fiddle, with a dash of slap bass to make him utterly oblivious to his surroundings.

The serious composer does not have music until he works with a major symphony orchestra, in which he can contrast the blended strings with the pastoral woodwinds, and the mighty bellowing of bass brasses with the thunderous roar of the percussion.

To the "tin-pan alley" composer, music is something that has a text in which "love" rhymes with "dove" on a "June night with Moonlight". It must have an eight or sixteen bar verse, with thirty-two measure chorus, perhaps a patter interlude returning to a repeat chorus. A bit of plagiarism from the nineteenth or eighteenth centuries, if it will help out, is counted so much "lush" in time in preparing the manuscript for sale.

To the radio program builder, music is time filler in terms of seconds in which to slide in a musical curtain designed to alter or arouse a new way of feeling toward the verbal dialog and sound effects to follow, a pattern borrowed from the opening overture or prelude of the opera and oratorio.

The motion picture director conceives of music as sound background designed to bind a film together emotionally. Remove the background music from many of the recent films, and a definite void would be created, robbing the film of much of its emotional power.

Our definition of music has become many-faceted, with each individual defining it in terms of his own personal reactions, his personal likes and dislikes, his pet emotional peevs and stresses.

The psychologist defines music in terms of "the reaction of the human organism to sound involving the central and peripheral nervous system,

all the muscles, all the internal organs, and especially the automatic nervous system with its endocrines, which furnish the triggers in the physical generation of emotion . . . experiments having shown that sound acts physiologically on nervous control, circulation, digestion, metabolism, body temperature, posture and balance, hunger and thirst, and in general, the groundwork of pleasure and pain." (*Carl Seashore, "Why We Love Music"*.)

Music, therefore, has considerable influence over individuals physically, mentally and emotionally. If it has this power over the individual, it is readily understood why it has this power over groups of individuals; a power of uniting groups in common purposes and endeavor through emphasizing common goals and achievements.

The history of the race may be traced through the development of man's use of music in his times of crisis. We are born to music, we live with music, and we are laid to rest with music. It is the great common denominator by which banker and broker, butcher and baker, Republican and Democrat, Communist and Fascist, may meet on terms of greatest intimacy and resolve all differences of purse, power, prestige, ideology and faction. It is the one medium whereby all friction may be reduced to the irreducible minimum.

It is little wonder that Dictators fear its potency and power, and have sought to ban the message of comfort or cheer which it is capable of bringing to the distraught and distressed. One can't love the music of Mendelssohn, Meyerbeer, Gershwin, Irving Berlin, and hate the Jews. It has become one of the great paradoxes of this war that the victory theme of the Allies has been chosen from the work of a German master, the opening notes of the great Beethoven Fifth symphony. By the greatest coincidence, these notes form the rhythmic pattern for the letter V in Morse code, which is not only the Roman numeral for five but the symbol for Victory.

When the Norwegians were finding surcease from their woes by singing Luther's "*A Mighty Fortress is our God*", it, too, became a forbidden hymn. The Beethoven Fifth Symphony was also forbidden performance in all the occupied countries for fear that it might inspire rebellion.

This power of musical sounds over the impulse of human behavior was an early discovery in the history of the race. The primitive witch doctor created his secret incantations designed "to cure all manner of ills". He guarded his powers of exorcism as

his stock in trade. With the growth of knowledge among primitive tribes, these secret incantations became the possession of all in the tribe. The incantation becomes a sacred ritual invocation to the gods to propitiate them, or to beg them to visit punishment on those who would bring trial and tribulation on the tribe. Music has walked hand in hand with the development of mankind in his search for the answer to the supernatural. It has become the handmaiden of all religion and all varieties of religious experience. The Songs of Solomon, the Psalms of David, are illustrative of man's inner urge for musical expression reaching fulfillment in an epitome of verbal beauty. When these are set to exquisite tonal beauty, as they have been in recent centuries, they achieve Keats' definition that "a thing of beauty is a joy forever".

Every crisis in human life, whether that of the individual or the group, seeks a means of solution and expression, creating a desire for the reestablishment of personal or social equilibrium. If mankind had been able to find solutions for such crises in the spatial and visual arts, which also

communicate ways of feeling, music might never have been invented. But there are certain fundamental emotional experiences in life which demand expression through the medium of sound. The psychologist has proved to us through laboratory experimentation that sounds are closely associated with our reflexes, heart action, emotions, thought processes, so that much of our behavior is influenced by the sounds which surround us.

Just as the individual will bolster his flagging spirits as he walks down a dark alley at night by whistling a tune just as loudly as he can, so groups of people will bolster their courage by group singing appropriate to the demands of the occasion. We are all familiar with the nostalgic "Home Sweet Home", the stirring "Battle Hymn of the Republic", the religious fervor of "Onward Christian Soldiers", each designed to arouse and perpetuate a way of feeling which is essential to man's way of life on this sphere. From time immemorial, mankind has used music as a whiplash for flagging spirits. The singing of the first Christian martyrs as they went to meet their fate; the chants of the persecuted

Jews under inquisitorial branding, the spirituals of the enslaved Negro; the ballads of yesterday's "Okies"; are all indicative of the necessity for finding surcease from travail through expressive, emotionalized song.

Leaders of mass movements have always recognized the potency and magic of the right kind of song. Who knows what might have become of the French Revolution had there been no "Marseillaise." "Yankee Doodle," intended as a song of derision by the British mercenaries during our own Revolution, became the fighting song of "the ragged Continentals" after they added a new text befitting their cause. We were in a bad way in our war effort in 1814 with the National Capitol, Washington, burned, the Eastern Seaboard under attack, when Francis Scott Key penned our own immortal "Star Spangled Banner", and had it set to "Anacreon's Hymn", inspiring the nation to outdo itself in prosecuting the War of 1812. The War between the States brought forth, probably, the greatest number of stirring battle songs, including among others "Tenting Tonight", "Dixie", "Marching

(Please turn to Page 19)

"Unusual Experiment"

You Said It!

By Edward Ortiz, Jr.

● MANY SCHOOLS LAY CLAIM to broad adjectives when it comes to describing their music departments, but of all the different words used, Kearny High has the priority on "Unusual."

When I received my first assignment in the San Diego City School System, it was to the Stephen Watts Kearny Jr.-Sr. High School. Upon inquiry I discovered that this school was located in the largest defense housing project in the United States, namely, Linda Vista.

Being extremely curious and anxious to start laying my plans for the coming year I paid my future principal a visit. After the usual preliminaries I told him that I would like to see the building that I was to teach in.

"There isn't any," he said.

"You mean to tell me that there isn't any school building?" I asked weakly.

"Certainly not. We're going to teach in houses. Come along and I'll show you where your house is, and give you the low-down on this particular situation."

All afternoon I was amazed at the situation that was Linda Vista's. The



Stephen Watts Kearny High
Linda Vista, San Diego, California

National Government planned this huge housing project and built houses for the workers of aircraft plants. In order to live in this project each family must have at least one child, which means that there would be quite a number of school children. Considering this, no school building was provided!

Our school consisted of 37 houses arranged in the pattern of a horseshoe. Most of the units were duplexes, with a few two bedroom houses scattered here and there. For a regular classroom these houses had certain advantages because they afforded separate rooms for individual study, classroom libraries, experimental rooms, practice halls, etc. But, the main drawback was that the living room was too small for a good sized class. Equipped with desks the front room held twenty students, but by using folding chairs we managed to squeeze as many as 35 pupils in one space. It reminded one of the bulging houses so often portrayed in cartoons.

The few days before school found the teachers setting up their own



An assembly "South of the Water Pipe."

equipment which included a big box that was to serve as the teacher's desk. The rest of the furniture was borrowed from other schools in the city system, which made us very unpopular because all the other schools were expanding due to the influx of population, and they needed all of their furniture.

Registration day dawned and all of the teachers rushed to school to see what the day held in store for them. We had a short faculty meeting during which we found out that the population of Linda Vista was 10,480 of which 2100 were school children, and 2700 were of pre-school age. Much more astounding was the fact that the average age of the parent was 23!

The first day of school arrived and found 87 students enrolled in Kearny Jr.-Sr. High. They were amazed because where they had expected to find older and well-seasoned teachers they found that all of the faculty on the teaching staff were under 35 years of age.

Being the music instructor I eagerly awaited the results of the enrollment of the instrumental classes. To put it bluntly there were six members of the band and five members of the orchestra! By the end of the first week, the one and only good musician in the band, the solo trumpet player, dropped out because the music was too easy. The best violinist in the orchestra, and incidentally who was also the only snare drummer in the band, quit school that Friday in order to get married. So ended the first week of school.

Also scheduled on my teaching program were two social studies classes. The eighth grade class started in the living room and grew and grew and grew! Not only were the children in

the living room, but also in two closets and two bedrooms! I would stand in the center of the house and shout that all might hear. In fact, every few seconds I would poke my head into a different nook just to see that the students remained trustworthy. To top this, there were no text-books available for many classes, mine included, so not having the advantage of books, magazines, a blackboard that all could see, really called for improvisation. The faculty slogan was, "Just Improvise." By the end of six weeks the books had arrived and all was serene.

When the hour rolled around for the ninth grade class to enter, one lone student came. We chatted for fifteen minutes, and then when no other students came, I inquired as to the whereabouts of my class and was informed that it was just opened, and

all new students would come into it later on. One week rolled by with one student in class, the next week another pupil appeared, the third week came another. Our motto was, "Another week, another student." But the end of the month found a full classroom.

Linda Vista is located upon a site called Kearny Mesa, named after General Stephen Watts Kearny, who under orders from President James K. Polk in June, 1846 traveled to the West Coast where he had a hard battle with the Californios on this particular site just North of San Diego. During the first World War this land was used as a training camp which was called Camp Kearny. With this battle scarred environment, it was not difficult to see why eleven young and hardy teachers were chosen for this job.

While school was being held, the houses were still going up and the improvements were still going in. For example: every morning in driving to school, we teachers had to hunt for the road, since the houses went up so quickly that the roadway was moved every few hours to permit a few more houses to be erected. In the morning we would drive through a series of front yards, and in the evening after school it would be in an entirely different region through a series of backyards.

While trying to develop the music department, the construction department was also trying to develop Linda Vista, and so the two of us had a contest. While I was giving instruction in the art of playing pianissimo, men were laying oiled walks just outside, fortissimo. While we were stressing the importance of steady rhythm, the



Some of the "Sound-Your-A" competition.



The Kearny High School Band as it appears today.

carpenters were building a large lavatory just a few feet away with the most chaotic rhythm ever heard. Teaching the importance of attention on the lesson we had the distraction of a carpenter putting a mail slot in the door. (One of the things they forgot to do when they built the houses.) One of the most fascinating jobs performed called for a complete stoppage of class work for a few minutes. The job was erecting clothes poles, and proceeded in this manner: two men came along with a post-hole digger and in the space of a minute had dug a nice sized hole, and moved on, to be followed by a truck loaded with metal poles, one of which was thrown into the hole as the truck passed slowly by. Then came a portable cement mixer which stopped only long enough to fill the hole with cement. The last person in this little drama was a man with a level who, upon reaching the pole, straightened it and walked on.

Kearny High has the unique position of being located on government property, so every time our school wished to purchase any material there was so much red tape that we considered ourselves lucky if we received it during the same school year. Since the first year, however, all this has been straightened out, and we regard ourselves as a regular high school in the San Diego City system. Even the best plans oft go astray, since Kearny High was supposed to have been built and completed by the fall of '41, it was not until February of '43 that the main building was erected. All this added to our troubles of not having enough room for classes that needed extra space. Unless you can imagine a 35 piece band cooped up in a living room, dinette, and two small closets of a regular sized house, you have no idea what close harmony can be.

The trombones were the worst off

as they needed space to move their slides, so we begrudgingly moved the chairs of the players ahead of the trombonists three inches apart, which put the last player over the floor furnace, so the skillful trombonists would have enough room to whisk their slides back and forth. It wasn't long until the horn players, who sat in front of the trombones, became immune to the darting metal flashing on either side of them, and sat calmly playing their parts.

One of the bass players sat on the front porch at such an angle that he could see the director. The cymbalist sat in the hall, and just before her entrance would stand up and stick her head around the corner to get her cue, and then crash the cymbals in the hallway. The baritone player sat by his lonesome in the kitchen, two of the trumpets sat in closets which did not have doors on them, sometimes I thought seriously of hanging doors and closing them.

To say that I was close to the members of the band would be an understatement, since I could pick up the music from any stand in the second row. The band had grown from six members in the first week to 35 by the end of the school year in spite of the fact that 17 band members moved from Linda Vista within a month after Pearl Harbor. The school in the meantime had increased from 87 students to 542.

The second year I returned to school with a high heart because I knew there would be no more construction going on. The music department was then offered the opportunity to move into a new prefabricated house with a larger living room. Naturally we moved, we gained slightly more space, but had to go through the process of oiled walks, fixing the street, putting in mail boxes, erecting clothes poles and planting of grass, again.

By February, 1943 the school literally picked itself up and moved to its new building. Students carried books and small equipment and joined in the fun of house moving. Trucks brought over the heavier materials, and soon we were ready to take up where we had left off. At last, I thought, a room to myself, and nothing new to be built.

It was not long before the Physical Education department wanted the field leveled off, and so the big machinery droned and scraped along to the soft and sweet strains of our music. Then the school needed a shop, and that only took a short time and wasn't quite so noisy. In the meantime we had a "music room" all to ourselves. This room measured 12 feet by 60 feet, with not a shelf in it. By this time our school owned some instruments, the first year music was taught in the form of band and orchestra with instruments borrowed from the other schools.

While we were still in the houses all of our assemblies were held out of doors in a canyon, which we designated as "South of the Water Pipe". When in our new plant there was no auditorium we held our assemblies in the cafeteria, the stage being a dozen or so tables tied together and covered with canvas.

Our school had continued to grow, so much so quickly, that the seventh grade remained in the houses, now called the annex, while the upper grades were assigned to the main plant. The student body had since passed the thousand mark. All this time the largest housing project in the United States had not one single store, but plans were getting under way.

The third year of our school ended with Kearny being the third largest of the five high schools in San Diego. The music department had expanded too, with having the largest band and orchestra of the high schools.

The fourth year has rolled around and again we find construction going on, this time a new shop and fourteen new classrooms. Things were getting along smoothly when workmen began to parade through our music room in order to get to a back room to put in a floor. The next week we were moved out bodily while the plasterers plastered our room, which of course is going to be used for another purpose, as soon as we move out.

When all this is completed, the old shop building is to be our new "music room". So while the carpenters bang, and the trucks roar, and machinery groans, we in the music department do not despair because we know that soon we can look forward to moving once again, and this time, it will probably be our last trek.

Buy Another
Bond Today!

School Music News

Section of The School Musician

More Music
for Morale

VOL. 16, NO. 9

MAY, 1945

PAGE 15

Says Music Serves as Valuable Therapeutics

Orlando, Fla.—Another wartime use of music—not the military band type but classical, semi-classical and popular music—is being developed by a program of "musical therapy" practised since January at the AAF Regional Station Hospital, AAF Tactical Center here.

Major R. A. Wise, Chief Psychiatrist for the AFTAC Hospital, reports as a result of extensive observation of patients that music broadcast throughout convalescent wards from a central broadcasting room has definite beneficial effect, and may be considered a form of therapy.

"Music," states Maj. Wise, "is a means of breaking the patient's circle of intro-

spection and worry about himself, reducing nervousness and worry by offering a more pleasant substitute. Worry on the part of bed patients confined for long periods can lead to complications."

Patients have reported that old memories, revived by music, have proved a relief from nostalgia.

An interesting sidelight of AFTAC's musical therapy is a means of developing musical appreciation. Soldier patients, who themselves request the selections broadcast, have shown a marked preference for classical and semi-classical music.

Two Bands of Fitch High Important to Youngstown



Here are ninety youthful musicians representing Austintown-Fitch High School in Youngstown, Ohio. The fifty members of the senior band are justly proud of their accomplishments. They have played for every type school activity including football and basketball games, assemblies, P. T. A. programs, student concerts, etc. In addition they have made radio broadcasts, played for minstrels and provided music for dedication ceremonies. They are kept busy constantly and they love it.



The junior band, which consists of forty members, has been organized just one year. They have played one concert of their own and are planning on taking part in the Annual Spring Music Festival. The Fitch High School Instrumental Music Department is under the direction of Mr. A. Glenn Snell, who has written a new composition for band, "Schools on Parade" which will be played over station W F M J in Youngstown at the next scheduled broadcast by the band.

School Musicians to be Banqueted Again by Elks

Elkhart, Ind.—A new idea for MUSIC WEEK was born here a year ago. It turned out so very well that it will be repeated on May 9th this year. It is an idea which might easily spread throughout the length and breadth of our nation.

The Elkhart Elks Lodge put on a big party for nearly 200 high school musicians, teachers and parents, complete with food and fun. Representatives of many of the factories of Elkhart's band instrument industry were members of the Elks committee which worked with the plans and did the work. Said the Elkhart Daily Truth:

"Music Week is not the time to discuss the question, perennially raised, whether music isn't over-emphasized in the schools (just as some think athletics are over-emphasized). Music Week is a time to give thanks that we have as much music, and as good musicians, as we have, and to give them a hand for the part they play in lifting our spirits, stirring our emotions, cheering our souls and just generally making us a happier, more contented people."

Music a la Carte

Dinner music advocates are discovering that meals served with a side dish of soft, light melody have greater appetite appeal. The highly sensitive taste nerves and digestive system tend to respond more favorably to music which does not intrude upon full enjoyment of food.

To provide the right musical flavoring for palatable meals a first rule: "It (the music) must not be so loud that it overshadows the sense of taste. In an atmosphere of raging sound waves, taste is drowned as a ship is swamped in stormy waters."

Discriminating mealtime music fans include a wide variety of pleasant, unobtrusive selections from the semi-classics, Strauss waltzes and numbers from modern musical comedies. Among dinner tune taboos are any loud or strongly accented pieces which require deep concentration, particularly martial music, which stirs sensations of fear; funeral marches which depress, or modern jive, which stimulates to a state of joyful abandon.

On the Cover

Chapel Hill, N. C.—As part of their "conditioning" to classical music, Tar Heel children are taught the roles of the various instruments in the orchestra. A Chapel Hill pupil, Daniel Fowler, points to a French horn as his class listens to a selection on the victrola in which the instrument is played.

The country's only state-supported Symphony Orchestra, attracted musicians from all over the state, and won an enthusiastic response from schoolchildren and adults alike. Since its members are scattered all through North Carolina, sectional rehearsals must be held before each concert. Members gather for a full day, and sometimes a full night, of rehearsal on the day preceding a concert.

Beavers Compete

Chippewa Falls, Wisconsin.—Fifty students from the vocal and instrumental departments took part in a solo ensemble recital held in the Junior High School auditorium at Chippewa Falls Tuesday evening, April 17. The vocal groups were directed by Miss Harriet Averill, and the instrumental groups were under the direction of Robert H. Shuh. The program was well balanced, and rolled along smoothly, making the evening most enjoyable for the audience. The participants were given ratings by Mrs. L. E. Moening of Eau Claire, and by Robert A. Ganter, Music Supervisor of the Eau Claire State Teacher's College; awards are to be presented at a future date.

Variety Show

Yankton, South Dakota.—Highlighting their spring activities the Yankton high school band and glee club presented a very colorful program on April 26. Specialties were the order of the day with the glee club displaying their dual personality in not only doing their share of the vocalizing but doing dance steps as well. A combined number by the band and glee club brought forth selections from "Oklahoma," and a light "boogie-woogie" number was "beat-out" by the Central school band featuring trumpet and trombone passages. Combining the talents of the high school and Central school bands, and the twirling of Martine Held and Norma Fara the grand finale struck a patriotic note with "United Nations Rhapsody." Joe Laine was the narrator.

Watch this Page

for the Big

Final Story

of the

Twirling Twins

Terms of Subscription

Per year \$1.50 2 years \$2.50
Foreign, per year \$2.00

Subscription orders accepted only when fully covered by cash. The SCHOOL MUSICIAN is published monthly except July and August. Mailing date generally the 10th of the date month.

Name

Address

Town State

Return this coupon at once with check or money order for a full year's subscription, or renewal.

Seventh and Eighth Graders Aided by Band Parents



Central Junior High School at Clarksburg, West Virginia houses only seventh and eighth grades. Yet this band is an outstanding musical organization and is in demand for all social and community functions. They were awarded the Music War Council Citation for meritorious services since Pearl Harbor.



Meet the officers of the Clarksburg Junior High School Band Parent's Club, who have raised and spent more than \$1,500.00 this year for the advancement of the band. Mr. H. A. Gensel (right center) is President, Mr. H. S. Burnside (center) is Vice-President, and Mr. H. V. Seale (left center) is Secretary. The school Principal, Mr. E. J. Lowther, not present, is treasurer. Such splendid cooperation between parents and director, is largely responsible for the outstanding achievements of this Junior Band. Their Bandmaster, A. W. Shaw, is Vice-President of the West Virginia School Bandmaster's Association, and is very active in civic and church affairs.

Texarkana, Ark., School Band Sells \$111,230.00 Bonds



They have just played their fourteenth Victory concert and sold \$111,230.00 worth of War Bonds and Stamps; The Music War Council of America cited them in 1943 for their continuous war effort. Rehearsals are now in progress for the next Victory Concert May 18th, at which they hope to reach the goal of \$125,000 in the Seventh War Loan Drive. J. Raymond Brandon is Director of Instrumental Music in the Public Schools of Texarkana.

Flash—

Address Your Letters to the School Musician News Room

By Muriel Hewitt

Nebraska City, Nebraska.—Vocal and instrumental students took part in the district music contest at Auburn, Friday, April 20.

Sioux City, Iowa.—In April, under the leadership of H. H. Buntley, the East high school band presented its first annual uniform benefit concert in the high school auditorium.

Norfolk, Nebraska.—The Stanton band and its Director, John Abart, were given a hearty welcome from the students, faculty, and general public attending their concert early in April. The program, excellently given, was enhanced by the attractive white, black, and gold uniforms, worn by the band members.

Wymore, Nebraska.—R. C. Cummings, music instructor, will conduct a summer band program. It will include a Summer Band School, for a period of six weeks, and is open to all students enrolled in Wymore schools down to and including the fifth grade.

Vermillion, S. D.—The 40 members of the University Symphony orchestra played to a large and appreciative audience at the Slagle auditorium on April 8. The program was under the direction of W. R. Colton.

Woodbine, Iowa.—Out of 16 entrees at the state preliminary music contest in Council Bluffs, Woodbine took six first divisions and eight second divisions. Congratulations are in order to the school music instructress Miss Evelyn Patrick.

Rapid City, S. D.—On April 6, the high school band took part in the dedication of the new veterans' hospital at Ft. Meade.

St. Paul, Nebraska.—A miscellaneous program was presented at the annual banquet of the members of the high school band and faculty on Monday evening, April 16; it was followed by dancing in the high school gymnasium.

Canton, S. D.—Lowell Nash CM 3/c can thank his lucky stars for the training he received playing the saxophone in the Canton high school band, as it enabled him to become a member of the C. U. B. band at Shoemaker, Calif., where he is now stationed. Canton is proud of their Ex-Pupil.

Wilber, Nebraska.—The Wilber Public School Junior band, organized last fall, presented their first concert in April, under the direction of H. M. Snider; they are to be commended on the fine performance given.

Sioux Falls, S. D.—The PTA sponsored a joint music concert in April which featured Washington high school orchestra, band and chorus. The audience of about

750 persons had a most enjoyable evening. The orchestra played under the direction of Harold Hoover, the band under Arthur R. Thompson, and the chorus was conducted by Boyd L. Bohlke.

Charlottesville, Virginia.—The Lane High Band presented its Fifth Annual Spring Concert on May 11, under the direction of Sharon B. Hoose. The event was a great success.

Papillion, Nebraska.—Papillion high school musicians who went to Bennington in April made an almost perfect record having been awarded nine "Superiors" and one excellent on their ten entries.

Broken Bow, Nebraska.—At the Three Loup music Festival at Arcadia early in April, The Broken Bow high school band, under the direction of Ward Rounds, was acclaimed the outstanding band performing. Tone quality, phrasing, and fine display of technique earned the band the many compliments it received.

Flandreau, S. D.—Greeted by a capacity audience the band and vocal groups of the Flandreau public schools presented their annual music recital Wednesday, April 4. The recital was under the direction of Principal Wm. Ireland, band instructor, and Mrs. Helen Peterson, vocal music teacher. The program was received with enthusiastic approval.

The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt

9th District U. S. Coast Guard Band
5951 Washington Ave., St. Louis 12, Missouri

As the passing of our President is a loss to the political world, so is the death of Mr. and Mrs. Loree, makers of the finest oboes, a great loss to the musical world. The Lorees met death in Paris late in February through a gas leak in their apartment. Mr. Loree was 82 years old and Mrs. Loree 74. They had, prior to the war, made oboes for over 60 years. Many oboe players have been eagerly awaiting the day when they could obtain a Loree oboe and now it looks as though their hopes may never be fulfilled. No doubt the name Loree will go on, but will the quality?

Now is the time for this country to take world leadership in music and for someone to create as fine an oboe as the Loree. We in this country are inclined to devote our time to items greatly in demand and those that have a large margin of profit. For this reason we have, in my opinion, been outdone by Europe in the manufacture of oboes and bassoons. In this country we have oboes made by C. G. Conn and Penzel-Mueller and bassoons made by the same two firms. In Chicago Frank Aman is making a bassoon, the entire output of which goes to the armed forces. In Elkhart, Indiana, Jack Linton is making oboes for the armed services and is preparing to begin the manufacture of bassoons. I hope that one of these firms, or some other firm of which I have no knowledge, can achieve the world renown for their product that has been enjoyed by Loree oboes and Heckel bassoons.

I have a long and interesting letter from H. Bernard, who is a musician and inventor. He claims to have originated the automatic octave key, the plastic ocarina, and other items and writes that he has made an oboe that has one key for all semi-tones and one key for all whole tones, thereby eliminating all of the necessary keys now used to play the chromatic scale. In a recent teacher's convention there in St. Louis I saw a modern version of the flute-a-bec, or straight flute with this key arrangement on it, that is intended for student classes. I hesitate to try to analyze the possibilities of this arrangement and suggest that Mr. Ber-

nard correspond his ideas to Jack Linton, oboe manufacturer in Elkhart, Ind.

As a note to you collectors of antique instruments, Mr. Bernard knows of the location of a new opheclide. It is \$75.00 and a little too expensive for my collection. Along this line Les Flounders writes that he has a complete family of rothophones of which he wishes to dispose, and Al Hicks wants to trade a boxwood clarinet for some other antique, preferably an oboe. As for me, I certainly would like to locate some rare old bassoon.

I have an inquiry about a French oboe reed that made a high pitch oboe play low pitch. The only suggestion I can offer on this is that the location of the cane on the staple affects the pitch and if both the cane and staple in this case were unusually long, the pitch might be lowered that much.

Last month I was asked for a list of music for two bassoons. I offered only two suggestions as this type of composition comes from Europe and is difficult to locate. Since that time I have had some luck in obtaining music for flute, clarinet and bassoon by such composers as Jean Jean, Camus, Jancourt, Perier, Hamelin, etc., and will give a more complete list of music for two bassoons in the hope that you may be able to find some of it by making numerous inquiries.

Bach—Aria & Allegro

Blume—12 Duets, in 2 vols.

Couperin—Concert for 2 Bassoons

Jancourt—30 Melodies

Jancourt—20 Melodies

Jancourt—6 Progressive Sonatas (2 suites each)

Jancourt—3 Grand Sonatas

Jancourt—3 Duos Concertants

Jancourt—24 Easy Melodious Exercises in 2 Suites)

Jancourt—Etudes Caracteristiques in A Minor

Kuffner—24 Duets

Mozart—Sonata for 2 Bn., or Bn. & Va. or Co.

Orselli—6 Grandi Adagi, 2 Bn.

Tartini—Largo from Sonata in D Minor, 2 Bn. & P.

Ed Schmidt writes a nice letter with questions about tuning the bassoon, which involves many aspects. First of all, there

are three essential parts of the bassoon, each of equal importance. They are the reed, the bocal and the instrument itself. The reed will alter the pitch of the instrument due to its length, construction and the distance it fits on the bocal. The bocal must be perfectly air tight with the exception of one small hole near the wrapping or cork that must be kept open to allow the D above the staff to speak. Any dents in the bocal will impair the playing, as each dent will affect some note in the range of the instrument. When the bocal is new it is made in such a way that the position of the reed points down into the lips and makes the player blow against the top side of the reed, placing the whole bassoon in an awkward position. I do not know who is responsible for this idea, but I do know why it is done. There are two schools of thought as to how reed instruments should be held and blown. One school, which I shall call the old school because it was first, advocates blowing against the reed and the oboe and clarinet are held in close to the chest. This is generally accepted by band and symphony musicians. The other school of playing blows through the reed, or between the reed and the mouthpiece as the case may be. This produces the more hard, brilliant tone and on clarinet with a shorter lay

mouthpiece, a more hard hitting staccato, preferred by dance musicians. Best example I can think of right now is Benny Goodman. In the case of bassoon playing, however, it is generally accepted that the player should blow through the reed, straight into the bocal.

This will also improve the posture of the player. To make this possible the bocal must be bent. When done by the amateur it usually results in a fine dent. If you must try, lay the bocal on a flat surface, put your thumbs on the bottom of the straightest part and hold with the left hand while pressing up very slowly with the right.

Other than the reed, which we have mentioned, tuning is achieved by three different lengths of bocals numbered one, two and three, also by washers or hard rubber rings of varying thicknesses placed between the wing and boot joints. Never pull the bocal. This creates a pocket that gathers moisture, retards tonguing and cuts down vibration and consequently volume. Also it might be well to add at this point that the bocal should be wrapped instead of corked, as cork is the best insulation in the world and why insulate the vibrations created in the bocal by the reed from the body of the instrument where the tones are selected?

3 Part Harmony

Rapid City, South Dakota.—A distinctive musical program delighted an audience of more than 1,000 persons at the annual Rapid City high school band and orchestra concert in April. Without the slightest touch of boring repetition the concert had that certain "zeal," in that it was divided into three parts, one given over to the orchestra, another composed of varieties and the third by the band.

Paramount in the evening's entertainment was the rendition of "Bach Goes to Town," by a clarinet quartet composed of Roger Haas, Verlyn Smith, Richard Bray and William Prunty.

The concert was under the direction of Alex F. Schneider and over 100 students participated.

Nebraska Clinic

Wayne, Nebraska.—The first week of the summer session at Wayne State Teachers College will be devoted to a Clinic Festival; exact dates of the Clinic are June 4 and 8. All High school students who have had band or choral experience are qualified to participate. The knowledge gained at these Clinics is most beneficial and students are urged to take advantage of the opportunity that is theirs for the asking.

Instrumental instruction at the Clinic will be in charge of Prof. S. Eugene Bailey; the choral work will be conducted by Prof. Russel Anderson. At the close of the week a public program of music will be given by the band and chorus.

Superintendent — Director

Viborg, South Dakota.—Supt. Davidson, Director of The Viborg school band can take an extra bow or two for the splendid performance given by the band at its annual concert April 6. He again showed his confidence in his fine organization by inviting the veteran band director of State College, Carl Christensen, to be guest conductor. Mr. Christensen led the band in three numbers, "Cavatina," "The Iron Count," and "Stars and Stripes Forever." Even though the directing of Mr. Christensen requested many variations, to which the young musicians were not accustomed, their response was both quick and perfect.

In the band's rendition of "Minstrel King" the tonal qualities of each instrumental group were clear and beautiful, impressing the members of the audience. The audience in turn did not let the fine rendition go by unnoticed but displayed their approval by applauding generously.

Who Gets This Man?

Letting himself wide open for an avalanche of inquiries a brave band and orchestra director writes—It is time for a change! Qualifications—endless, but since we all like to be shown, here goes. Our Mr. X was schooled abroad, and is a fluent linguist in French, Dutch and German. His professional experience as a musician and director, in Europe and the United States, hits the 20 year mark, and teaching experience—the runner-up. An unusually fine instrumentalist, with a good working knowledge of every instrument, he also has the advantage of being an excellent organizer and teacher.

If you have a position open in a progressive high school or college drop The SCHOOL MUSICIAN an "Identification Card" and we will take care of the introductions.



Now we can repair and recondition your wind instrument, regardless of its present condition, and give you reasonably prompt service! We'll put *any make* of band instrument in *first-class* playing condition, and on Conn instruments will use *only genuine Conn parts*. Our prices are reasonable; our workmanship guaranteed. Take your instrument to your friendly Conn dealer, or ship it direct with instructions to the Conn factory by prepaid express. Complete estimate furnished on request.

REPAIR SERVICE DEPARTMENT

C. G. CONN LTD.

541 CONN BUILDING, ELKHART, INDIANA



WORLD'S LARGEST MANUFACTURERS
OF BAND INSTRUMENTS

MUSIC A Social Force

(Begins on Page 11)

Through Georgia", "Battle Cry of Freedom", "The Vacant Chair", "Just Before The Battle, Mother", and many more.

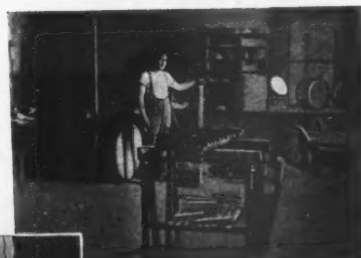
While music may not start a revolution, it certainly helps to keep one going toward a successful culmination. The fact remains that whenever a new political idea is propounded; a new nation or organization established; a new school organized; a new lodge or brotherhood proposed; in addition to a constitution and by-laws, a song pledging loyalty to the new idea is also added. The reason is obvious. Mankind does not operate by reason alone, but his reason is stimulated by his emotional attitude toward an idea, object, or person. To get at his emotions quickly, music, which conveys ways of feeling, is called upon to do the job.

About ten years ago, the writer attended a rally sponsored by the Carnegie Foundation for Peace. Marshal Jan Christian Smuts, Prime Minister of the Union of South Africa, was the guest speaker on that occasion. He made the rather startling statement that "the trouble with the peace-makers in this world is that they have not composed a great war-song". Somewhere in this world there must be a great enough thinker and composer who can stir our emotions sufficiently to make us want to stay at peace with our neighbors. Perhaps Congress will offer a special medal to such an individual, comparable to the medal awarded to George M. Cohan for stirring our spirits with his "Over There". Surely the will to peace can become as active an idea and as stirring emotionally as our will to survive a war.

We have had sufficient proof of the power of music in times of war. Let us continue to make use of this potential social force of music for purposes of peace. Let us remind the aggressor nations of their great contributions to the emotional and spiritual well-being of all mankind in the past. Perhaps there exists in Italy or Germany today another Beethoven to sing of a new brotherhood of man; or a new Verdi to spellbind us with the witchery of melody inherent in the Italian soul. Perhaps, if the people of these nations will listen to the music of their own past masters, and will hearken to the voices singing of common brotherhood, the scourge of war may yet become only something that is read about in history books. Music is and always will be a social force. Let's put it to good use.

On our Golden Anniversary of Leadership

... WE PLEDGE EVEN FINER DRUMMERS' INSTRUMENTS FOR YOU!



1895 U. G. Leedy, above, in original one-room Leedy factory, Cyclo-rama Building, Indianapolis.



1945 Spacious, modern factory, left, in Elkhart, Indiana, where "The World's Finest Drummers' Instruments" are now created and produced.

FAMOUS Leedy FIRSTS

A few typical improvements created and produced FIRST by Leedy

- 1 First folding snare drum stand.
- 2 First floating heads on tympani.
- 3 Invented the Vibraphone.
- 4 First to make one-piece pressed tympani bowl.
- 5 First to use self-aligning rods.
- 6 First floating heads on snare and street drums.
- 7 Developed and patented tuning for marimbas and xylophone.



GET THIS FREE BOOK—"50 Years of Drum Progress"—at your Leedy dealer's store. You'll treasure it as a keepsake. No obligation.



"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.



STUDENTS!!- WHAT MAKES A GOOD CORNET?

Do I know? Sure I do! Here it is.

First of all it must have a tone which is golden rich and resonant . . . but it must also be able to sound off with trumpet-like brilliance at the will of the player.

Next, students, it must be easy to play. Yes sir! The high tones above the staff must be especially easy to play because nobody likes to risk breaking a blood vessel on a high C. And when the bandmaster frantically waves his baton for more volume a really good cornet must have power to spare and no need for leather lungs.

And what else? It must have good, fast and dependable valves, of course.

And students, a good cornet must have a well balanced scale with a uniform tone quality from top to bottom.

Last, but not least, it must be well built for a long and serviceable life.

And that, students, is an ELKHART . . . a really GOOD cornet.



"LOOK FOR THE ELK IN THE HEART ON THE BELL"

ELKHART BAND INSTRUMENT CO. ELKHART, INDIANA

Band Directors' Correspondence Clinic

By C. W. Coons,

Supervisor of Music, Paducah, Ky.

Herein is the answer to two questions, namely: "What can we do to keep up interest during the summer with or without a band director?" and "How can I find an outlet in addition to the regular band for my advanced or ambitious players?" The single answer that responds to both of these questions comes from the activities initiated and carried on by a group of band and orchestra members in high school I know of; in other words it is an answer furnished by the *students* themselves.

Let me tell the story as it happened, because the steps by which it came about are natural and could happen any place that the demand exists for an ensemble of young musicians.

It so happened that a church in the town, which had a large number of band and orchestra members from the high school among its membership, asked these players and their friends from other churches to furnish a small orchestra or similar ensemble for the nightly services of a special Religious Emphasis Week it was sponsoring; this they did, apportioning the nights among themselves (to avoid over-burdening any one group of players on too many school nights) so that a wood wind group of six played one night, an orchestra of 12 played the next, and a miscellaneous group the next, etc. They were so well received that they asked their band director if they might not continue a similar organization on a permanent basis, playing about the city at various services.

Their band director was over-worked (as most of us are) so he quite grudgingly said yes—but on several conditions which were as follows:

I. That it was to be their (the students) organization in every detail except the actual conducting of the music; they were to choose their own membership, secure their playing dates, and take care of the mechanics of the appearances such as transportation, setting up of equipment, looking after music, etc.

II. Every member of the organization was to secure a note from the minister or musical director of his church stating that his participation in the activity would not work too great a hardship on the church which he regularly attended.

III. They were to accept dates for appearances only on the second and fourth Sunday nights of the month so that they would not be away from their home churches too much (many of the players were leaders in their young people's organizations).

IV. The organization was to have a purpose in playing, such as collecting a fee (the evening offering, or a special offering or a donation equivalent to it) which was to be donated in the name of the orchestra to worthy charities.

The students agreed to these conditions and selected their membership; they were slightly more rigorous in their requirements for membership than was absolutely necessary, but by being so they cut down

on the p
perform
was na
viola, t
essary
addition
two flut
Require
flutes w
tenor
to fill
the clar
transpo
hymns
Pract
aration
Carols,
hymns
postlud
for use
DEI, B
sung
lovely
the or
hymna
plano
to read
requisi
hymns
confer
as to
hymns
The
able p
Decem
mas
contin
sis F
played
that
giving
to ret
The
from
in tow
viding
second
ance
often
was
Orche
This
a rel
ensem
work
popul
separ
serio
One
high
coller
a st
of hi
If
the s
summ
chap
Re
grou
for
the
or
the
pian
bras
the
sure
able
sect
had
with
over
It
or
stud
all
as
with
to
Ma

on the practice time necessary to adequate performances. The final instrumentation was narrowed down to five violins, one viola, three cellos (which filled in necessary trombone and bassoon parts in addition to the cello parts), string bass, two flutes, two clarinets, cornet, and piano. Requirements for the upper strings and flutes were that they be able to read the tenor parts from the bass clef in order to fill in three part harmony on hymns; the clarinets and cornet had to be able to transpose the soprano and alto of the hymns at sight.

Practices were employed in the preparation of seasonal music (i.e., Christmas Carols, etc.), a program of standard hymns to be used as a prelude and postlude to services, and special numbers for use in the service such as ANGUS DEI, Bach chorales, and Handel's LARGO sung by the bass player who had a lovely soprano voice. During song services the orchestra played at sight from the hymnals of the church along with the piano or organ and choir. (This ability to read the hymns at sight is not a prerequisite for such an organization as the hymns can be prepared ahead of time by conferring with the pastor of the church as to subject of the sermon and preferred hymns.)

The organization received much favorable publicity and between October and December raised over \$90 for the Christmas basket fund. After Christmas it continued to play for the Infantile Paralysis Fund and the Red Cross; once it played for the assistance of a church that had been destroyed by fire and was giving a special service to raise money to retire its debt.

The organization drew its membership from almost every religious denomination in town, and played wherever asked, providing the date could be made for the second or fourth Sunday nights. Attendance at the churches entertaining them often actually overflowed the edifices. It was known simply as the Religious Orchestra.

This orchestra was devoted to work of a religious nature, but other types of ensembles can accomplish similar good works. The small jive ensemble is always popular. Your columnist has had three separate ensembles that specialized in serious music for use at luncheon clubs. One was a wood-wind orchestra of junior high school girls, another was a junior college orchestra trio, and the other was a string, wood-wind, and piano quintet of high school and college students.

If the ensemble is to function without the aid of the music teacher, as over the summer months, an interested adult can chaperon the group.

Remember that the membership of the group must be elastic enough to allow for unavoidable absences. In the case of the Religious Orchestra, either the viola or the bass player could substitute at the piano in the absence of the regular pianist. The absence of a wood-wind or brass player or section would not cripple the whole organization, and there were sure to be enough violins or cellos available out of the regular number in their sections. In this way no new players ever had to be substituted without practice with the group, and there was no turnover of membership.

It is important that the project be sold or allowed to develop as a spontaneous student activity. Individual excellence in all the players is not necessary as long as there is sufficient musical leadership within the group and a live-wire manager to take care of the non-musical details.

MARTIN FRERES CANE REEDS LAST LONGER!



THERE is no finer cane reed made than a MARTIN FRERES! From raw material to finished product, quality is the only consideration. The cane is the cream of a long, carefully seasoned stock. . . . The cut and grading is a painstaking task executed by highly skilled reed craftsmen. That's why after a MARTIN FRERES reed has passed its final inspection and packed . . . we guarantee it to be absolutely the finest money can buy.

For the BEST in reeds . . . ask for MARTIN FRERES at your local music store, or write direct to us.

BUEGELEISEN & JACOBSON
57-9 UNION SQUARE . . . NEW YORK, N. Y.
In Canada — 490 UNIVERSITY AVE., TORONTO

Let Me Answer Your Flute Questions

Send Them to the Rex Elton Fair School of Flute Playing.
957 South Corona St., Denver, Colorado

Mending the "Tough Spots"

So many complimentary letters have come to this column as a result of our efforts to show how to analyze, and how to work out difficult technical problems (as shown in the last issue of *THE SCHOOL MUSICIAN*) that we feel duty bound to continue along those same lines in this column. It has been most encouraging to receive so many interesting letters. That, you know, adds real zest to a columnist's desire and efforts. May we take this opportunity to express our appreciation of your fine helpful attitude? Thank you.

Since the beginning of this column, we have received many letters asking how to play, are there any "short cut" fingerings, etc., for playing the four measures of the Presto in the No. 1 Sonata by Bach, written originally for Flute and Piano. These five measures present real problems for

most flutists, and there are no false fingerings to help us out of difficulties involved. However, there is a method of working out this problem, that if diligently adhered to, will remove all difficulties. Here it is, boys and girls, and we are hoping that this system may prove most beneficial to you. Remember that to master this, is to make it a simple matter for you to play *all* such passages, AND exact duplicates of just such measures are to be found in other solos, studies, band and orchestra parts, etc.

The passage copied from the Sonata looks like example 1. From this we have made up the following study (Example 2). Play it as though each measure was written out to be played four times. And then, when you find a measure that is difficult for you, memorize it, and play it until it no longer is difficult. *Slowly* at first, increasing the tempo very little at

Example 1



Example 2



Jack Roberts, pupil of Mr. Fair is first flutist of Lincoln Grade School and a famous young violinist around Denver. Plays with the Junior Police Assn. Band.

a time, until a rapid tempo has been reached. After working out each measure until no difficulty is encountered, you may then play it as a whole. Upon doing this, at a rapid tempo, you will encounter difficulties. When they occur, just stop right there and work them out all over again. In order to receive the finest of benefit from the studies, you must try to be as critical of yourself as any instructor might be. Fortunately he who can take these studies to a capable instructor with the request that he hear you play them.

Trills and More Trills

During the last four weeks, questions as to trills have come in from five of the readers of this *SCHOOL MUSICIAN* Column. You may be interested to know that each letter is from a different state. Maybe this will give you some idea of the popularity of *THE SCHOOL MUSICIAN*. Really, friends, it is a privilege to be writing for a magazine of National reputation. "Lecture Recitals" as given by my talented little wife and yours truly have taken us into over half the states of this good old U. S. A., and every place we go we have been entertained (almost to death—we'd both love to die from "over entertainment") and much of this popularity (excuse me, please) is due to the fact that I write this column for *THE SCHOOL MUSICIAN*. Well, after saying all of that, I feel that I should be able, and even *expected* to put the mocking bird to shame with trills, so here they are:

First of all, "reg." stands for regular. X is for thumb of the left hand. The fingers are numbered 1 2 3 and 4. Just as they appear on your hand, by the way. Left hand is shown first. The hyphen separates the hands. All trills as shown here are taken from the Rex Elton Fair Flute Method, Book II. Before listing these trills, we feel that this fact should be mentioned. All trills, as to whether they should be played a half or a whole step, are regulated either by the key signature or by accidentals placed *above* the note marked "tr.". As for instance, if your signature is that of the key of C, and a trill is written over D, then the trill would be to E natural, a whole step trill. BUT—if the signature happened to be indicating the key of B flat (two flats) then the scale involved would call

for E flat, and as a consequence, your trill would be one of a half step. If the sign of the "natural" should be written above the D, then you should play the trill from D to E natural, a whole step. Please keep in mind this simple rule. All trills are regulated by the key signature, and by accidentals written above the note marked "tr." Simple, isn't it? All right then. If you will remember this, you'll save your good director many headaches. Here they are:

C on the staff to D. C. reg., tr. 1st triller key. (1st triller key is the one nearest head-joint.) And by the way, play 1st triller key with *second* finger, 2nd triller key with *third* finger. Always UP, for triller keys. Note: I do hope that all readers will remember this. C to D above the staff. C reg., tr. with 2nd triller key. C sharp to D, either on the staff or above the staff. Use 1st triller key, starting with C sharp open, reg. fingering. D to E, above staff. D reg., trill 3 left. D to E flat. D reg., tr. 2nd tr. key. E to F above staff. E reg., trill 2nd left. E to F sharp above staff. E regular. Tr. X. G to A flat above staff. G reg., tr. 1st left. G to A, above staff. Start with G reg. Go to A with X2-234, and trill back to G with 3 left. F sharp to G, in altissimo. F sharp reg., tr. X. Same to G sharp. F sharp reg., tr. X and 1 left. A (second above staff) to B flat. A reg., tr. 2 left. High B to C. B reg., tr. X.

General Advice

A high school band director, of wide reputation, has asked us to offer through the SCHOOL MUSICIAN, a few constructive criticisms we have made during our many years of judging at festivals and contests. It so happens that we have kept copies of a few of our suggestions and we are happy to present them to our readers for whatever they may be worth. Some of them read like this: "Careful tuning is essential, but it does little good, if after you start to play, the various embouchures produce different qualities of tone and pitch, than was used at the time of tuning." "Great care should be exercised by each individual player to make sure that he can play all difficult passages in a fine clean cut manner. If he can not do this, then he is sure to spoil the effect for those who can. In that case, it would be better that he observe the word "tacet" (meaning to keep still, not to play, etc.) and to leave such passages to those who can play them well."

"Introduction bad because many players were "holding back," waiting for others to start. It is most important that all members assume their responsibilities. Each one should remember that *his* part is important, and should be played. When you, as a member of this or any other musical organization accept any chair, it should be done in good faith, and that of course means that you will *always* come prepared to do your part. That occasional "slips" will happen to the best of us, we all know, but they should always be an exception to the rule. Georges Barrere played 1st flute with the New York Symphony Orchestra for many many years, and did not make one tiny mistake. This is the kind of an example that all of us should try to follow."

**Now Is the Time
To Plan Your
Bundle Plan Subscription
for the Next School Year**

HOLTON

**An Old and Honored Name
in Fine Band Instruments**

Now completely engaged in making precision products for war, skilled HOLTON craftsmen will soon be turning their efforts to producing new and finer band instruments, bearing the honored name of "Holton."



HOLTON files the
"Army-Navy E" for
Production Excellence

FRANK HOLTON & CO.

ELKHORN, WISCONSIN

LUELLEN

Crystal

for the

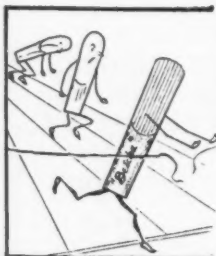
CLARINET

Of clear, sparkling crystal glass, this new Luellen triumph for the Clarinet is faced to stay, with no more chance of lay-warp or wear than a window pane. Clean, mouth-worthy and permanent, an amplifying sound-chamber for your reed, with beautiful tone quality. Takes regular

Clarinet Ligature. Comes in 3 facings: No. 1 Medium Close; No. 2 Medium; No. 3 Medium Open **\$8.50**

JOHN LUELLEN & CO.
1640 Walnut Street Chicago 12, Illinois

5 Good Reasons Why Betcha Is America's Most Popular Plastic Reed



ENDURANCE!*

Thousands of enthusiastic musicians say that BETCHA is the answer to reed troubles. You'll find in BETCHA a reed for your needs.



You deserve the best. BETCHA deserves a trial. For the sake of a better performance and your own satisfaction . . . Ask for BETCHA the next time you buy or order reeds.



UNIFORM!*

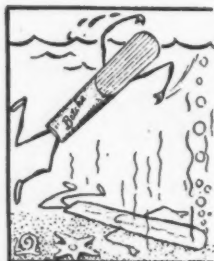
* Patented precision mills are cut into the reed vamps for controlled vibration, thereby producing brilliancy with tone quality.

SOFT . . . MEDIUM . . . HARD

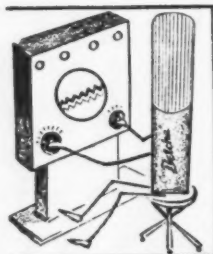
	EACH
Bb Clarinet60
Bass Clarinet90
Alto Saxophone75
Tenor Saxophone90

FOR SALE AT ALL MUSIC STORES

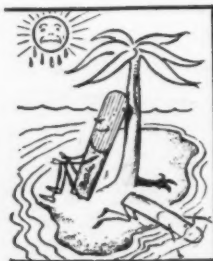
WM. R. GRATZ CO., INC., 251 FOURTH AVE., NEW YORK CIT



NEVER SOGGY!



IN PITCH!*



NEVER DRY



WM. S. HAYNES

FLUTES! PICCOLOS! CLARINETS!

Sterling Silver! • Sterling Value! • Sterling Craftsmanship!

In a word:

PERFECTION!

Expert repairing all makes

WM. S. HAYNES COMPANY, 108 Massachusetts Ave., Boston, Mass.

Thetford

(Begins on Page 8)

studios and a waiting room. Arthur Pryor "thought it was just about as neat a studio as you will see in the country." Many fine young artists have been turned out from here. Among them we name Al. Lupin (with Pryor's Band in 1942; now with the 88th Division Band in Italy), Fred Calderone (now with the U. S. S. Missouri Band), Thomas Lally (U. S. Air Corps), etc.

On March 20, 1942, a 93-piece band made up of Thetford Studio pupils plus a few of Pryor's own veterans played a benefit concert for the South Orange and the Maplewood Chapters of the American Red Cross Society. Arthur Pryor and Charles E. Batchelder were guest conductors. The personnel included 63 clarinets, 2 flutes, 2 oboes, 2 bassoons, 8 saxophones, 6 trumpets, 3 trombones, 1 baritone, 3 tubas, 3 percussion. Writes Thetford: "Arthur was greatly thrilled by this concert, and the band sounded great when he conducted 'The Thunderer March' (Sousa) and 'Jubel Overture' (von Weber). He got a big kick when we played 'The Flight of the Bumble Bee'—they did a fine job of it, too. Our young clarinet pupil, Robert Pinkley, who was programmed to play a solo, 'Blue Bells of Scotland,' was taken ill. I called another pupil, Miss Beatrice Tremper, on the telephone and told her that she would have to play the solo, and she did a swell job."

Continuing: "When we were about to play Pryor's own 'After Sunset,' I asked Arthur to conduct, but he replied: 'This time I want to listen to it,' and at its close the applause was so spontaneous that Arthur had to come out and take about 3 bows."

Richard Alpaugh, Charley's nephew, and solo clarinetist of the Belleville, N. J., High School, is a very promising young artist. Another pupil, George Toenes, solo clarinetist in 1944 of the New Jersey All State Band & Orchestra, has passed the entrance examinations of the U. S. Naval School of Music, and plans to enter therein next summer. We quote:

"I am a 'school musician' and am hoping some day to become a great musician. Mr. Thetford, my teacher, is one of the greatest musicians I have ever heard. His tone, articulation, and technique are wonderful. His method of teaching is designed so as to produce the best results. He is a fine person, and also an excellent musician. If there were more people in the world like Mr. Thetford, the musical world would be a much better place to live and work in."

Drumology

By Andrew V. Scott
315 West 47th Street
New York, N. Y.

Trumpets and drums were exclusively reserved for princes and noblemen.

The restriction regarding the use of drums and trumpets was first removed in the year 1426 by the Emperor Sigismund, who granted to the town of Augsburg, as an act of special grace, the privilege of maintaining "town trumpeters and kettle-drummers."

This grant was afterwards extended to other free towns, and in time became universal.

As kings, princes, and nobles were usually called upon to lead or head their forces in time of war, it was customary for them to be accompanied by trumpeters and drummers, in order to enliven the march with their strains, and also for signalling.

These being, from the nature of their duties, mounted on horseback, trumpets and kettle-drums became indissolubly associated with cavalry.

The value of certain instruments for military music was heightened by the fact that they were considered to be important trophies; thus the right was given to regiments who captured kettle-drums from the enemy to use them in their own bands; the kettle-drummers marched by the side of standard bearers, and so their capture was not an easy matter.

These drums were presented to regiments with great ceremony as the following will show:

On the 14th of January, 1831, His Majesty, King William IV, was pleased to declare himself Colonel-in-Chief of the Household Brigade of Cavalry, consisting of the First and Second Regiments of Life Guards, and the Royal Regiment of Horse Guards. His Majesty also expressed his most gracious intention of presenting to each of the two regiments of Life Guards a pair of silver kettle-drums, and the Second Regiment received this distinguished mark of the Sovereign's favour and approbation on the morning of the 6th of May.

About half-past ten o'clock, the Second Regiment of Life Guards, and the first battalion of the Coldstream Regiment of Foot Guards, were formed in line, in the Home Park, at Windsor, near the Castle; the Foot Guards being formed in the centre, and two squadrons of Life Guards on each flank. The Grenadier company of the Foot Guards then proceeded to the Castle, and returned with the drums, which were borne to the ground by four men of the Second Life Guards, and placed between the colours of the Coldstream Guards. About eleven o'clock His Majesty, escorted by a guard of honour of the usual numbers (furnished in equal proportions by the First Life Guards and Royal Horse Guards) and attended by a train of carriages, containing the Queen and other members of the Royal Family, arrived on the ground, and was received with the customary honours, amidst the acclamations of a large concourse of spectators. The line then formed three sides of a square. His Majesty, with their Royal Highnesses the Dukes of Cumberland and Gloucester, and the Prince of Saxe Cobourg, having quitted their carriages, entered the square on foot, and the guard of honour formed the fourth

side. The officers of the Second Life Guards were now, by the King's command, called to the centre of the square, and His Majesty then addressed Colonel the Honourable Edward P. Lygon, the Lieutenant-Colonel commanding and other Officers. Adverting to the origin of the corps at the Restoration, His Majesty traced its services, both at home and abroad, from that period to the present day; particularly noticing its brilliant career during the late war, and adding, that he had received highly commendatory reports of the conduct of the regiment from the Lord Lieutenants of the several counties in which it had recently been employed in the suppression of riots; then expressing the satisfaction which he felt in thus bestowing a special mark of his approbation on so distinguished a corps, His Majesty presented the drums to the regiment, the troops saluting, and bands playing the national anthem. After the presentation, the troops resumed their original position in line and marched past in slow and quick time, at the conclusion of which His Majesty and suite returned to the Castle, and both regiments filed to their quarters. On the evening of the same day the Officers of the regiment had the honour of dining with His Majesty at the Castle. The entertainment took place in St. George's Hall. The silver kettle-drums and standards of the Second Life Guards were decorated with laurel, and placed in the centre of the hall, immediately behind the King's seat. The band of the regiment was stationed in one of the galleries, and played during the repast.

The drums are constructed of fine silver, and are richly ornamented with royal and regimental devices, of frosted silver, in high relief, with the name of the Sovereign, the number and title of the regiment, and date of presentation on each drum.

A donation of a splendid pair of silver kettle-drums were presented to the Royal Regiment of Horse Guards by His Majesty in person on St. George's Day, 1805, the King's Troop being drawn up for this purpose within the square of Windsor Castle. Upon this occasion the following Order was issued to the Regiment by the Commanding Officer, Lieutenant-Colonel Dorrien:—

Head Quarters, Cavalry Barracks,
Windsor, 15th May, 1805.

"Although the late most gracious present from the King in person to the Regiment, of a pair of silver Kettle-Drums, was given with much public ceremony, yet it is also proper that this present should stand upon the records of the Regiment, and be inserted in the Order Books for the information of future times."

On the Drums are engraved His Majesty's arms with this inscription:—

III.

G. R.

GIVEN BY KING GEORGE III.

APRIL 23, 1805.

To

His Royal Regiment of Horse Guards, As a Testimonial Of its Honourable and Military Conduct On All Occasions



Kay
Basses

WRITE FOR ILLUSTRATED CATALOG

Kay MUSICAL INSTRUMENT CO.
1640 WALNUT STREET
CHICAGO

Keeps Your Instrument
LIKE NEW
BIG 2 OUNCE BOTTLE
25¢
At your favorite music store
CLEANS POLISHES WAXES
SELMERIZE



A pledge as good as a bond—a guarantee of truly fine cornets, trumpets and trombones to be presented just as soon as production restrictions are lifted.

William Frank Co.
Exclusive Distributors
TARG & DINNER, Inc.
The Wholesale Music Center
425 S. Wabash Ave., Chicago 5, Ill.
Where Craftsmanship Has Been a Tradition Since 1909

FOR THE STUDENT
the
DEAGAN STU-DETTE
FOR THE GRADUATE
the
DEAGAN THIRTY-SIX
Both
BEAR THE DEAGAN MARK
...A SYMBOL
OF THE
ULTIMATE IN
CRAFTSMANSHIP
J. C. DEAGAN, INC.
1770 Berteau Ave., Chicago 13, Ill.

The Deagan
Stu-Dette

The Deagan
Thirty-Six

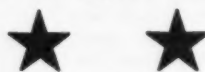
DEAGAN

the world's...
Finest Marimbas

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music, University
of Michigan, Ann Arbor



More About Recordings

Last month we discussed the need for recordings of good brass literature by fine artists. In connection with this subject, it is interesting and beneficial to note how a particular instrument fits into an ensemble as a solo instrument, or in conjunction with similar or other instruments. For you folks who are interested in hearing trumpet passages from symphonic works, you might wish to look up the following recordings: Scriabin, "The Poem of Ecstasy" (Vic M-125); Moussorgsky-Ravel, "Pictures at an Exhibition," Samuel Goldenberg and Schmuyle movement (Vic M-102); Sibelius, Symphony No. 2, 2nd movement (Vic M-272); Bach, Brandenburg Concerto, No. 2, last movement (Vic 11930).

Following is a list of trombone passages: Rimsky-Korsakoff, Russian Easter Overture (Vic 7018); Sibelius, Symphony No. 7 (Vic M-394); Stravinsky, "Pulcinella," Minuet movement (Co. X-36).

You tuba players would probably enjoy listening to the tuba passages in the following: Szostakowicz, Symphony No. 1, 3rd movement (Vic M-192); Stravinsky, "Petrouchka," Dance of the Peasant and the Bear (Vic M-49); Moussorgsky-Ravel, "Pictures at an Exhibition," Bydlo movement (Vic M-102).

Cornet

Question: "I am having trouble playing glissandos on the cornet. My music teacher suggested that I write to you." D. W., Deer Creek, Oklahoma.

Answer: Playing the glissando certainly is not easy! It is one of the most difficult feats to perform on the cornet or trumpet. Many musicians regard the glissando as a trick, or "stunt." Even though this may be true, its proper use is very effective in solos, and the degree of flexibility and control gained by this practice is highly useful.

You should not attempt to practice the glissando until your embouchure is ready for it. Can you play the flexibility studies in the Williams Method well? Can you play the studies in the first part of Walter Smith's "Forty-one Studies for Developing Flexibility?" If you can, you are ready to work with glissando, and should have little difficulty, because you have both high register and flexibility. (Mr. Smith devotes a good portion of his book to the study of glissando.) The importance of being able to play these studies, well, first, cannot be over-emphasized. Usually, students have difficulty with glissando because they are not ready for it.

Trombone

Question: "I do not understand the trombone slur. How can the slur be made without the slide or smeared effect?" F. N., Rossford, Ohio.

Answer: When a trombonist reads a passage that is entirely slurred, he uses a legato articulation, "du" or "dah."

This is a
to the on
plays a so
bles some
The point
very gentl
as possible
move very
positions.
where the
tion (nat
as a corn

Publish
veal but
terial sp
or bass
seeking
been rec
that com
been ide
nets, a w
available

Frequ
that an
net! Cl
and can
most com
hinges of
clarinet
definitely
trained
capable
that is e
It is cor
tical" re
clarinet,
staff, to
the staff
clude the
above "I
and mow
top note
by an ex

Unfort
the mar
ties, gen
ent in th
of wider
clarinets
ble, to a
of prop
lower m

"Meth
for the
part, to
earlier
inets we
depende
or regis
from th
higher v
ily, req
larizatio
which
from o
explana
material
structor
included
favorab
study b
illustra
tified s

This is a very soft articulation, similar to the one the cornetist uses when he plays a song. Instead of the above syllables some players think of "ruh" or "lu." The point is, that the attacks must be very gentle, as close to imitating a slur as possible. It is imperative that the slide move very rapidly and precisely between positions. In a slur of two or more notes where the notes are all in the same position (natural slur), one can slur these as a cornetist would. In a slur where the

notes go up and the slide goes down, or vice versa, there will be no smear: for example, a slur from 4th line F to 4th space G should not produce a smear as the notes are going up, while the slide is moving down. A knowledge of alternate position helps a great deal. Also, many players can play without smearing, regardless of the direction of notes or slide if the distance the slide is to be moved is close: first to second, fourth to third, and so forth.

The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Publishers' catalogs, 'tis true, will reveal but a meager amount of printed material specifically identified for the alto or bass clarinet. A number of requests, seeking a solution of this problem have been received. Notwithstanding the fact that comparatively small amounts have been identified with the lower voiced clarinets, a wealth of study material is readily available.

Frequently, we are inclined to forget that an alto or a bass clarinet is a clarinet! Clarinet practice material should, and can be used to good advantage. The most common objection to this suggestion hinges on the claim that so much of the clarinet material "runs too high." It is definitely possible to master, and a well trained alto or bass clarinetist should be capable of the same "practical" range that is expected of any B-flat clarinetist. It is commonly accepted that the "practical" range, when associated with the clarinet, extends from "low-E" below the staff, to high "G," fourth ledger line above the staff. This does not necessarily preclude the possibility of producing the notes above "high G." With the proper reed and mouthpiece combination, the extreme top notes of the clarinet can be produced by an experienced alto or bass clarinetist.

Unfortunately, too few are cognizant of the marvelous possibilities and capabilities, generally unknown, nevertheless present in the alto and bass clarinets! Lack of widespread use of these lower voiced clarinets undoubtedly has been responsible, to a great extent, for the general lack of proper understanding suffered by the lower members of the clarinet family.

"Methods" or study material, identified for the alto or bass clarinet, for the most part, today are a carry-over from an earlier period when all alto and bass clarinets were equipped with two separate, independently manually operated "octave" or register keys. These keys, different from the single key as found on the higher voiced members of the clarinet family, required special explanation. Familiarization with their use resulted in studies which accented the need for changing from one to another. Such studies, and explanations merely augmented the basic material found in any clarinet "instructor." A fingering chart was usually included. For student appeal, or for a favorable psychological approach, special study books, containing the usual sort of illustrations, practice material, etc., identified specifically for the alto and bass

clarinet might prove desirable.

The technical problems that confront the alto and bass clarinetist, on occasion, equal those that more frequently face the B-flat clarinetist! These less frequent passages usually seem more troublesome, since too many alto and bass clarinetists are inclined to not fully develop their respective skills. Logically, one might ask, and many do, the value of mastering the entire "practical" range of the clarinet, inasmuch as the average alto or bass clarinet score never includes the upper notes. The mere ability to readily produce all the notes, taken for granted and expected of a B-flat clarinetist, will afford the alto or the bass clarinetist a better mastery of the instrument, and passages ordinarily considered to be troublesome will seem simplified.

To merely produce the notes comprising the full clarinet range, on the alto or bass clarinet is really not sufficient. One should be able to play passages, incorporating these upper notes. This of course, for many, will necessitate considerable practice. Such practice, though specifically directed, will result in an overall improvement in one's mastery of the usually used range of the instrument, and will afford one the ability to render the less frequent passages, when occasion demands. Certain studies, will better tend to improve or correct specific deficiencies than others. One's specific individual needs should be considered periodically, to ascertain if one's practice efforts are proper, and being utilized to the best advantage.

Fallacious indeed is the policy to direct one's attention solely to the mastery of the upper range. Complete disregard to these notes under such circumstances would be preferable. The better methods for clarinet, time proven and accepted universally, if applied progressively in the study and practice of the alto or bass clarinet will enable the student to master the lower voiced clarinets in much the same manner as if the B-flat clarinet was involved. Too often, students actually in the early stages of study, falsely assume too great a proficiency, and attempt studies beyond their musical comprehension. This is particularly true in the case of students changing from the B-flat clarinet, to one of the lower voiced instruments. Though lower in voice, with a somewhat different tone color, the alto and the bass clarinets are and will remain clarinets, and therefore should be studied as clarinets.



IT'S
NEW

IT'S
BETTER

First Choice at NBC—CBS—Mutual! Of Chicago

In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres and night clubs. Perma-Cane's success is due to their ability to outperform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. **Money-Back Guarantee.**

Used and Endorsed by the Reed Sections of NEIL BONCHU, WOODY HERMAN, JOE REICHMAN and Other Bands.

Prices in U. S. A.:

Clarinet, 50c - Alto Sax, 65c
Tenor Sax, 75c

Sold By All Leading Dealers or Write to:

PERMA-CANE

218 S. WABASH AVENUE, CHICAGO, ILLINOIS



SONG POEMS WANTED to be set to music

★ Publishers need new songs. Submit one or more of your best poems for immediate consideration. Any subject. Send poem.

★ Phonograph Records Made
★ **FIVE-STAR MUSIC MASTERS**
★ 414 Beacon Bldg. Boston 8, Mass.

Buy WAR BONDS, Keep 'em

A Course in Modern Arranging

Norbert J. Beihoff, M.B., Director,
Beihoff Music School, Milwaukee

Lesson 17

ROUTINE—To avoid the monotony of repeats by the same instruments, the parts are interchanged. For example—if the trumpet played the melody the first time, another instrument such as the saxophone could effectively play the melody the second time, and if the instrumentation were large enough another instrument could play the melody the next repeat. Many times this routine is followed without completing the entire chorus, or in legitimate music, the phrase-group, period, song-form or movement; this is found in special dance arrangements where one section answers another, many times not even completing a phrase. In concert orchestra music, these developments of a motive are frequently found and add much to the value of a composition. At first we will consider the various routines in the distribution of the parts to the different instruments and groups of instruments. In the first example 17-a is shown an Eb alto sax part, the top line playing a smooth harmony part in trio form with the other two saxophones, while the trumpet plays the lead and the 2nd trumpet plays a harmony part. Notice how the sax parts are writ-

ten with two connected staves. This permits a small combination of instruments to be able to chose the most effective part for that particular combination. In the lower line, usually played when the orchestration chorus is repeated, the 1st Eb saxophone plays the lead, while the remaining saxes play a harmony part, and the trumpets are tacet. Commercial arrangements are more valuable if arranged in the practical manner as shown here, giving the 1st sax an optional lead and harmony, and the trios arranged accordingly. The trumpets can be arranged in the same manner giving them optional lead and figuration. The trombone part can be arranged to carry a harmony part and also a countermelody. In this orchestration the verse is played after two choruses and a third chorus in another key after the verse with the lead played by the trumpet and countermelody by the saxes.

ROUTINES—There are many possible routines in a dance orchestra, and we will give but a few, however others will suggest themselves according to the combination of instruments used.

1st—1st Eb sax-melody; 2nd sax Bb-harmony; 3rd sax Eb-harmony; 1st Bb

You need pay
NO MORE than

90c

TENOR SAX
REED

MARTIN Frères

Buergelissen & Jacobson
5-7-9 Union Square, New York, N. Y.

DALBEY OILS

For Slides and Valves

Perfect lubrication for
slides and valves.
Long lasting; smooth
as velvet; will not
gum; prevents corro-
sion and wear.

Sold at All Music
Stores

25c

When available ask for

NORWOOD MUSIC STANDS

we'll be ready
with the best—First
Watch and wait for

THE NORWOOD CO., INC.

6950 W. Higgins Ave., Chicago 31, Illinois

Repairing and Refinishing

your instrument like new by factory men is
our specialty. All work guaranteed. Prices on
request. Bargain Instruments of all kind. Send
for our bargain list. Will pay highest prices
for your used instruments.

C. W. BLESSING

MUSICIANS SUPPLY COMPANY
Elkhart, Indiana

THE GREATEST NAME IN MOUTHPIECES

"Woodwind"

The Woodwind Company

461 EIGHTH AVENUE - NEW YORK 1, N. Y.
MOUTHPIECE ORIGINATORS SINCE 1919

Save
Paper

Dozens, sometimes hundreds read each and
every copy of THE SCHOOL MUSICIAN
printed each month. Spread this custom.
Keep your copy in circulation.



1st Eb sax

17-A GAMMA PHI BETA SERENADE
pub. by Western Music Pub. Co.

2nd Bb tenor

17-B

3rd Eb sax

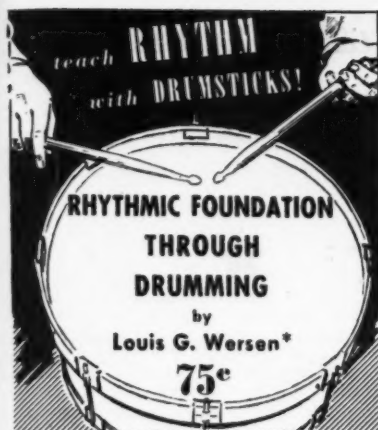
17-C

1st trumpet

17-D

2nd trumpet

17-E



A Method for Developing Quick Recognition of Rhythmic Figures . . . discovery and selection of talent and drumming technique

Rhythmic Foundation through Drumming by Louis G. Wersen, was designed to develop a recognition of rhythmic figures and teach correct timing and counting by the use of drumsticks. It is used by vocal as well as instrumental students. The thematic are keyed to specified Victor records so that the student may practice at home as well as in the classroom.

*President National School Orchestra Association and Supervisor of Music, Philadelphia, Pa. Schools

CARL FISCHER INC.
56 COOPER SQUARE, NEW YORK
BOSTON • LOS ANGELES • CHICAGO

A Text Book of Unusual Interest

ESSENTIALS IN CONDUCTING

By Karl W. Gehrkins,
Mus. Doc.

This informative guide to conducting is founded on the author's experience over a number of years. It is made up of most practical material throughout, and is designed for aspiring musicians who look seriously to this highly specialized field. Important discussions of such matters as *The Technic of the Baton*; *The Art of Program Making*; and *Interpretation in Conducting* are included.

Price, Cloth Bound, \$1.75

OLIVER DITSON COMPANY

Theodore Presser Co., Distributors
1712 Chestnut St., Philadelphia 1, Pa.

trumpet-figuration-2nd trumpet-harmony to the figuration; trombone-harmony to the figuration or a countermelody, or a reinforcement to the melody.

2nd—1st trumpet-melody; 2nd trumpet-harmony-trombone-harmony; 2nd sax Bb tenor-melody; 1st Eb figuration; 3rd Eb-harmony part to the figuration or a countermelody.

3rd—1st trumpet-melody-2nd trumpet-harmony; trombone - countermelody; 1st Eb sax-countermelody; 2nd sax Bb-harmony to the countermelody; 3rd sax Eb-melody.

The above are the more simple, but effective distribution of parts for the average combination of instruments with a thought to the smaller combinations to make the commercial arrangement good for any number of instruments.

The melody must be loud enough to carry over the balance of the instruments, and if the harmony parts are written above the melody, especial care must be taken in the distribution of parts. Giving the 3rd Eb an optional lead part is done to permit a reinforcement, if necessary. The employment of the double staff is necessary.

DOUBLING—usually there are several instruments that double on other instruments and in this way an endless variety can be produced. The more common doubles are as follows:—1st Eb sax plays Bb clarinet and Eb baritone sax; the 2nd sax Bb tenor plays Bb clarinet and the 3rd sax-Eb plays Bb clarinet and baritone. This permits a tenor sax lead and two baritones playing harmony which is a beautiful effect. Violin players usually double on fretted string instruments. When parts other than the original are used the notes for the main instrument should be cued in, for example if a Bb clarinet part is written for an Eb sax, the part transposed for the clarinet is written in large notes and the part for the Eb sax, in the right key, is written in small notes to distinguish it. This enables a player without a clarinet to substitute.

ROUTINES IN LEGITIMATE MUSIC

—It is impossible to begin to teach the infinite variety of legitimate music and the possibilities of distribution, however we have provided an adequate fundamental knowledge and additional development is produced by experience and experimenting. The most valuable method of understanding the various possible distributions is thru the analysis of scores. These scores are inexpensive, and we suggest obtaining several, of each, of the better known composers of music, that has been orchestrated. Begin with the more simple arrangements of Haydn, who wrote for full orchestra. Bach and Handel used almost all of the modern instruments, or at least their predecessors. Continue with scores of Mozart, Beethoven, von Weber, Spohr, Mayerbeer, Rossini, Schubert, Donizetti, Berlioz, Glinka, Chopin, Mendelssohn, Schumann, Liszt, Wagner, Verdi, Franck, Smetana, Goldmark, Saint-Saens, Brahms, Tschalkowski, Dvorak, Grieg, Rimsky-Korsakov, D'Indy, Mahler, Herbert, Debussy, Mascagni, Richard Strauss, Glazounov, Reger, Ravel, Stravinsky etc. Of course it is not necessary to obtain scores of each of these composers, but one or more of several, are necessary and as greater knowledge is desired, continue analyzing scores. Obtain phonograph records of the compositions and follow the score during the rendition. The study of the scores is endless and the most advanced students obtain a great deal thru this.

VOLKWEIN'S Best Standard Marches

RAINBOW DIVISION*—Nirella
U. S. MILITARY ACADEMY—

Rosenkrans
U. S. NAVAL ACADEMY*—

Rosenkrans
TEMPUS FUGIT*—Ed. Davies

THUNDERBOLT—St. Clair
EYES OF TEXAS*—Hall

TRIUMPHANT BATTALIONS—
Rosenkrans

WITH BANDS AND BANNERS—
Rosenkrans

YANKEES IN FRANCE*—Nirella
BUGLE CALL MARCH*—Southwell

SPIRIT OF AMERICA*—Panella
SQUADS RIGHT—Lawrence Long

STEEL KING*—St. Clair
LITTLE GIANT*—Moon arr. by

Barnes
— Full Band 75c each —

Numbers marked (*) available for symphonic band.

Numbers marked (**) full band \$1.00.

SEND FOR SAMPLE SOLO CORNET PARTS

ORDER COMPLETE COPIES TODAY!

All publisher's best sellers carried in stock

— Mail Orders Solicited —

Volkwein Bros., Inc.
MUSIC PUBLISHERS
632-634 Liberty Ave.
Pittsburgh 22, Pa.

"play hot"
in just a few weeks study with
"COURSE IN MODERN EMBELLISHMENT"
guaranteed definite rules to learn to improvise and play hot choruses—only \$1.00.
COMPLETE HARMONY METHOD
over 400 pages covering beginners and advanced harmony. Reg. \$3.50 now only \$2.
"COURSE IN MODERN ARRANGING"
Definite rules on how to arrange for dance orchestra. Guaranteed complete course with simplified instructions—\$5. Send 10c for sample lesson.
"ORCHESTRATION CHART"
Range, transpositions, etc., all instruments—\$50.
BEIHOFF MUSIC COMPANY
5040 W. North Ave., Milwaukee, Wis.

Teachers needed!
If you are a qualified teacher, your services are urgently needed to overcome an alarming shortage in this vital war work. Our youth must not be neglected. Teachers, keep teaching! Ex-teachers, return to your profession!

THEY SERVE WHO TEACH



PIANO TEACHERS!

SWING PIANO PLAYING... Added to Your Teaching Program Increases Your Income! Axel Christensen's Complete Swing Piano Instruction Book, long nationally accepted, will enable you to teach your pupils to quickly glamorize popular melodies in really modern style with perfect time, touch and rhythm. Very liberal wholesale price to teachers and musical colleges. Send for details if your local telephone book does not already list a Christensen School.

PIANISTS! Our Break Bulletins contain fascinating arrangements for building extra choruses of popular hit-songs and standards by means of novel breaks, bass figures, riding the melody, etc. Send 20 cents for sample copy.

CHRISTENSEN SCHOOLS OF POPULAR MUSIC
732 KIMBALL HALL BLDG. CHICAGO 4, ILL.
Established 1903.

REPAIRS PLATING & LACQUERING ON BAND INSTRUMENTS PROPERLY EXECUTED

By Our Efficient and Expert Staff
of Repairmen

WE BUY, SELL OR EXCHANGE USED
INSTRUMENTS

MUSICAL INSTRUMENT EXCHANGE

A. J. (Bill) Johnson
Office and Factory:
46 Division Avenue, S. E.
Grand Rapids 2, Michigan

REPAIRING AND OVERHAULING ALL MAKES OF BOEHM

FLUTES

Flute Manufacturers and Repairers for 30 Years
Write Wm. S. Haynes, Manager
HAYNES-SCHWELM CO.
4196 Washington Street
Boston 31, Massachusetts

DIRECTORS! Get HARRY L. ALFORD'S FREE Catalog— "SWAPS and PLAYS"

No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alford's last arrangement. You'll want it. "THE WEDDING OF HEINIE & KATHERINA," "NERO," "HUNGRY FIVE," SETS, and "I'LL BE SEEN! YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!
HARRY L. ALFORD STUDIOS, 160 N. State St., Chicago, Ill.

The Clarinetists Column

By George E. Wain

Oberlin Conservatory of Music
Oberlin, Ohio



Various aspects of the Greater Cleveland Solo and Ensemble Contest which was held recently, are of sufficient interest to warrant some space in this month's Column. As a judge I was privileged to write comments and give ratings to fifty-four clarinetists from the ninth, tenth, eleventh, and twelfth grades. But before commenting upon the playing of these boys and girls—first a few words about the organization of the contest.

Greater Cleveland operates like a separate state in contest matters just as does Chicago with reference to the state of Illinois. The city system under J. Leon Ruddick, Instrumental Supervisor (Russell V. Morgan, general music supervisor) invites the participation of students from the suburban areas, hence the Greater Cleveland. There were 1500 participants in this year's festival. Each year finds some new educational feature tried in an effort to make the contest more worth while to the participants. Mr. Ruddick and his long list of able director associates, D. E. Manring, Ralph Katz, E. E. Smith, Ralph Rush, Frank Miller, and Clyde Seidel, to mention only a few, decided this year to require the soloists on cornet, clarinet, flute, and oboe to play scales from memory. Earlier in the season the students were furnished with a mimeographed sheet of scales from which the ones for the contest were to be chosen. Immediately after the playing of the contest solo, the student was asked to play a major scale of four sharps or less and a chromatic scale. Of the fifty-four I heard, only one faltered. This meant that each of these boys and girls was able when told the key to play any scale up through four flats or sharps. I may have mentioned earlier in this Column the new feature we are trying in the Ohio Music Education Association Audition throughout the state this year. The adjudicator is required to give an oral summary of criticism and help at the close of each audition event, thus enabling him to give the boys and girls and directors many suggestions which cannot be written quickly in the written comments. I had the pleasure of seeing it work first hand in the North Central District only a few days ago and I personally feel that it is the biggest step forward which contests have made in a number of years. The directors and students seemed agreed that the plan is an excellent one. Just before leaving this part of the article pertaining to organization, I might mention that, although Cleveland operates its own contests independent of the state, its directors and supervisors are very active participants in the Ohio Music Education Association affairs. Because of Cleveland's size it has seemed wise for years to hold a separate contest for this heavily populated area.

I might have mentioned that the grades 9, 10, 11, and 12 compete with students in their own grade only. Quite obviously the finest playing with but a few excep-

tions was among the seniors and juniors, although the standard of performance was comparatively high. I suppose the most common fault which I noticed in the overall picture was in phrasing—dropping the last note of a phrase too short and too abruptly. Sometimes the tone would be stopped with the tongue rather than by shutting off the breath. The matter of staccato dot placed over the note caused no end of trouble as usual. The common impression among young players seems to be that the dot means to play the note as short as possible whether the dot occurs over a quarter, an eighth, or a sixteenth, or whether the mood is sad or singing as compared to a spritely march-like tempo and feeling. Instead of the note sounding rounded and "kissed" it was often too short, abrupt, and "kicked." Another glaring fault from a few which I noticed was that pertaining to the embouchure and tone quality. I refer to the common horror of the lower lip bulging out under the reed and the chin rolling loosely out and upward. Never, with this semblance of an embouchure, can the tone sound clear, mellow, and liquid. Perhaps I had better repeat what all good teachers insist upon with regard to the lower jaw. In clarinet playing the lower jaw must pull down and back thereby pulling the lower lip firmly down against the front of the lower teeth. Don't allow too much lip to extend in the mouth (most of the red part, depending upon the thickness of the lips) as it will deaden the vibration of the reed. The chin being down and back will pull that loose slack out of the lip and give the reed a firm clear surface on which to lie and vibrate. Certainly there should be no air pocket or bulge in the lip below the reed. The solos used in the contest were the usual run taken from the National Competition-Festivals Manual. The beautiful facility which some of the clarinetists developed was tremendous. All in all the playing was representative of some fine teaching in spite of the criticisms. It is too bad that all boys and girls cannot have the same experience of developing correct fundamentals in the playing of their instruments and the thrill of playing solos in public.

I would like to tell Rex Fair by means of this Column that I heard some beautiful two-flutes and flute-oboe Kuhlau Duos in Cleveland on Friday night. I don't recall the opuses, but they were certainly beautiful. For fine duet material it is hard to beat Kuhlau, the old German flute player born 1786. His one flute quartet, several trios, and duets are treasures to flutists. The Trio in G Minor Opus 90 is a favorite of mine.

NOTE: The Clarinetists Column is a monthly feature in The SCHOOL MUSICIAN and Mr. Wain will welcome questions and comments from readers. Address your correspondence direct to George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.



Students of Mr. Cox, L to R rear, Mildred Hessel, Lee Handerson, John Hazelwood, Alan Hessel, Bud Rowe. Front, Mr. Cox, Fritz Breckwoldt, John Newlin, Robert De-Boise, Harry Rudolph, Mikhail Sheyne, Jr. From White Plains, Scarsdale, Pleasantville, and Dobbs Ferry.

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

Don't you get that thrilling "lift" hearing French Horns in action? Whether at the Metropolitan, the Philharmonic, the Pops, broadcasts, dances, or on recordings, these thrills are something to talk about—and to try to recreate with our school French Horns. We try, I know, but something fails to click. We own the horns, but the talent isn't there, we think.

Folks, it's enthusiasm that makes a horn player—enthusiasm that comes from specialized horn guidance, horn coaching, confident teaching. And you can be a skilled horn teacher at once.

This summer there will be held for you teachers and prospective teachers a French Horn clinic in New York City. This will extend a few weeks into July

offering demonstration teaching, reviews of horn materials, visits to French Horn manufacturers, unearthing of library source material, analysis of actual band and orchestra horn work at concerts. The use of your French Horn is optional. Contact your column writer for arrangements.

The photo of the writer with his five-valve single B \flat French Horn revives one of the oldest of discussions in the horn world, namely—"Who should play this type of French Horn?" This design has been seen and heard in Harry James' Band, Claude Thornhill's, Frank Simon's Band, Ringling Brothers Band, Bell Telephone Hour, and the Metropolitan Opera Orchestra. Some public school directors insist on them.

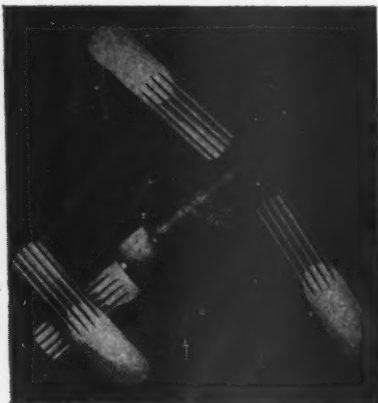
Recently a family invited me to settle a familiar discussion. The young lady of the family had made an excellent start on the B \flat part of a double horn (thumb valve in). Double horns were not available, and a single F Horn was tried. The student at once commenced the familiar slipping, the split attack, the squeezed high register, the fuzzy low register. On the school's double horn mentioned first, she proceeded to play clearly using the B \flat part.

Should this student hold out for B \flat (single or double), or should she accept the so-called "standard" single F with its parlor tone and limited school and community service?

Robert McBride, composer and instructor at Bennington, Vermont, College, invited your columnist to his home. We hashed over horn materials, including some of his woodwind quintets with respectably interesting horn parts which were worked out with Johnny Barrows of New Haven and Minneapolis Symphony Orchestras. An outstanding break for a low horn player is found in his quintet "Jam Session" (Composer's Press, Inc., New York). And some of these items you



Mr. Cox will conduct a Clinic this summer in New York, then to his new position in Portland, Oregon.



Soaring . . .

HIGH ABOVE ALL OTHERS . . .

VIBRATOR

SAX and CLARINET REEDS and SOUND WAVE mouthpieces.

Ask Your Dealer
H. CHIRON COMPANY, INC.
1650 Broadway, New York City

HOW TO
TWIRL A BATON

By Roger Lee

The most authentic book ever published on this subject. Makes it easy, for beginner or expert. Fully illustrated. Price \$1.00 postpaid. Order Today.

The SCHOOL MUSICIAN

Bundle Plan

Let your entire student musician body enjoy and benefit by reading THE SCHOOL MUSICIAN regularly. One or two library or handroom copies are insufficient.

By the NEW BUNDLE PLAN you get ten, twenty-five, or fifty copies every month which may be distributed to certain individuals or used for class reading. This is a new economical way to get complete coverage of valuable information.

Here are the new bundle rates:—
10 Copies Monthly for . . . \$10.00
25 Copies Monthly for . . . 15.00
50 Copies Monthly for . . . 25.00
10 Months, Mailed to One Address.

Start your Bundle Plan now. Get your first bundle of news and information for your instrumental students. Quantity may be increased as required. ORDER NOW.

THE SCHOOL MUSICIAN

Buy War Bonds and Stamps

SMART STYLING * FINE TAILORING * LONG WEAR

Make *Craddock* America's
Outstanding Uniform Value

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.

Write TODAY for your FREE copy of "The Craddock Bandsman"—chock-full of practical, original design ideas. Tells how to develop an individual style—how to get greatest value for your uniform dollars.



The UNION MADE
**CRADDOCK
UNIFORMS**

CRADDOCK BUILDING KANSAS CITY, MO.

**UNIFORMS
by OSTWALD**

Dress up your School Band for its important Victory-Morale job at home. This is Patriotic. We have ample stocks of fine School Band Uniform fabrics; a wide selection. Write us for samples, prices, and ideas for smart uniforms.

UNIFORMS BY OSTWALD, INC.
18 East 16th St., New York, N. Y.



We Can Supply
**BAND UNIFORMS
NOW**

Made to Order
Uniforms for All
Organizations

70 Years' Experience
Catalog and Prices Upon
Application

PETTIBONE BROS. MFG. CO.
620 Syracuse St. Cincinnati 2, Ohio

may be able to unearth—Romanze in B Major—Max Reger (Breitkopf); Intermezzo Op. 35 No. 1—R. Gliere (Hill-Coleman, New York); The Horseman—Schumann-Painter (Gamble Hinged Music Co., Chicago); Romance—Scriabine (Russian). McBride asks us how many have heard two horns slur from C (third space) to high C, and "make it." He suggests acquiring "When You Wish Upon a Star," David Rose orchestra, Victor 20-1513-B.

At last the standard Gumbert Orchestra Studies are available, and in good paper, too. Some portions from most every horn-busy opera and symphonic work is found in this set, and in original transpositions. It is "real McCoy" for advanced horn students. Complete set of ten volumes are published by Sansone Musical Instruments, Inc., 1658 Broadway, New York 19, New York.

G. I. hornist S/Sgt. Burt Fink, 6877236, 451st ASF Band, Camp Atterbury, Indiana, with a buddy spends furloughs chasing horns. He writes us: "Took a trip to New York—went to N. Y. Philharmonic playing Lalo's Symphonic Espagnole, Moussorgsky's Pictures at an Exhibition, arr. Ravel (and not Stokowski), also Tchaikowsky's V. Puletz did well on the solo, long tones a bit short, but all in all a good job. My personal opinion is that this Andante Cantabile is the most difficult of solos to play from the emotional standpoint—those 16 sombre chords intro, just have me sitting on the edge of my chair—once I nearly gave up in the middle of the solo feeling I wasn't doing it justice. Saw horn column mentioned Westervelt was with Smyrna, Tenn., Air Force Band. By the way, my student needs one of those concert pitch horn transposition charts with sliding clef sheet."

Thanks, Burt, for your frequent letters to this column. We hear interesting reports of your progress, especially that you took an audition at Curtis and were rated among the top half-dozen American hornists. Your opinions in horn matters we respect.

Leigh Homstad, band director, Springfield, Minn., High School, writes this column, "Where can I get a 'penny-size' horn mouthpiece described in March SCHOOL MUSICIAN? Horn has interested me ever since I played a Heber double (looks like a Wendler-Kruspe) — recently played Fauré's "The Palms" in church on horn—had to transpose B \flat horn parts in DuBois' "The Seven Last Words of Christ"—my school horn players get turns to practice on and an occasional E \flat cornet part—trying Ketelby's "Monastery Garden" which has a lovely horn solo, and no cornet cues, either! Heard a late evening broadcast from Denver with some interesting but shaky horn work—I'd like to try a 5-valve single B \flat horn, never had my hands on one. The popular touch in SCHOOL MUSICIAN horn column is O. K., keep it up!"

Best "penny-size" is in May, 1943, SCHOOL MUSICIAN. Problem is to find a machinist with time to make mouthpiece.

Longine Symphonette occasionally hits the jack-pot for horn. The horn player nearly had a concerto on his hands with Haydn Wood's "Southern Rhapsody."

This column receives inquiries to locate horns practically off the market. I suggest using The SCHOOL MUSICIAN classified column to advertise for that single B \flat or double horn. Just keep your total wordage to 25 words, and send three dollars to The SCHOOL MUSICIAN, 230 No. Michigan Avenue, Chicago 1, Illinois.

145 UNIFORMS Beautifully Pictured in COLORS

Two Style
Books

No. 460

No. 440

27 Uniforms
for
School
College
University
Bands

CLOTH....
60 Shades
12 Qualities

If desired, we will DESIGN
uniform especially for you.
School and Band Banners,
Flags, Throwing Flags.
• Special Folder in Colors.

DeMOULIN Bros. & Co.
GREENVILLE, ILLINOIS



You'll step out in
style with

UNIFORMS

Tailored-to-order
Made for YOU

By
This famous house
YE JOLLY TAILOR
and his organization of
skilled craftsmen offers
you the same standard of
excellence in UNIFORMS
that has always character-
ized civilian clothes of
this nationally known firm.

Why not the BEST for YOUR band?
Write for our Catalog.

E. J. DeMoulin & Co.

Largest Tailors in the World of GOOD
Made-to-Order Clothes.
2300 West Wabasha Avenue, Chicago 47, Illinois

UNIFORMS

Specializing in
Designing
EXCLUSIVE
Band and Orchestra
Attire

Tell us what you have in
mind. We will design and
submit sketches and de-
signs.

Marcus Ruben, Inc.
Dept. 8, 625 So. State St.
Chicago 5, Illinois



FLUTISTS CLARINETISTS

Send for CATALOG No. 4 & 5
—the world's largest catalog of
music for woodwinds.

New Numbers Are Being Constantly Added

THE CUNDY-BETTONY CO., INC.
Boston 36, Mass.

Classified

Your 3000 Mile Bargain Count

COAST TO COAST COVERAGE—HUDSON BAY TO THE GULF

INSTRUMENTS AND REPAIRS

PLENTY of good used and some new Band instruments, what do you need? List sent on request. Act now! Crestline Music Shop, Crestline, Ohio.

NEW INSTRUMENTS—Pedler Eb Alto Ebonite Clarinet \$200, \$250.00. Selmer-Bundy Bb wood clarinet \$1214, \$176.00. Selmer C Flute \$90, \$194.00. Hohner 12 Bass Accordion \$112, Pearl Black \$71.50. Terms: C. O. D. Joseph Varel, 1730 Quincy Ct., Willow Run, Michigan.

FOR SALE—Conn double French Horn, 6 years old GL. King double French Horn GL. Kruspe single horn GL. New Pan-American baritone SP. Conn 26B trumpet SP. All instruments have fine cases and are in tip-top shape. Robert Welty, Columbia City High School Band, Columbia City, Indiana.

DE VOE'S OF PHILADELPHIA have those instruments you need to balance your school band. Before ordering don't fail to write for our prices. Through years of practical experience we understand your requirements and assure satisfaction. We ship to accredited schools entirely on approval. Sousaphones—Conn, 4 valves, \$240. Holton, 3 valves, \$200. King, 3 valves, \$215. Baritone—upright, Holton, \$100. Conn, \$115. Mellophones—Holton, Buescher, King, \$70. Trombones—King, Conn, Holton, \$75. Baritone Saxophones—Buescher, Conn, \$100. French Horns—Boston single, \$100. Conn double, \$175. All above instruments are silver plated and completely reconditioned. Also have stock of second line instruments at lesser price and invite your inquiries. De Voe's, 5238 Oakland Street, Phila. 24, Pa.

FRENCH SELMER trombone, \$145.00. Langerus wood clarinet, full Boehm system, \$135.00. Kay crackproof Swing Master string bass, new, \$250.00. Guy Humphrey flute, \$95.00. Dupre A clarinet, full Boehm system, \$75.00. Selmer conservatory system bassoon, \$125.00. King mellophone, \$75.00. Zaller Albert system base clarinet, \$125.00. Conn baritone saxophone, \$165.00. Heckel System bassoon, \$295.00. New Kay crackproof cello, with bag and bow, \$75.00. Conn bass trombone, \$145.00. Martin Euphonium, 2 bells, 4 valves, \$150.00. Buescher Eb sousaphone, silver plated, \$225.00. Buescher gold lacquer alto saxophone, \$120.00. Ludwig & Ludwig Victory Parade drums 10x14, \$32.50. Kohlert conservatory system oboe, \$225.00. Wm. Haynes flute, \$125.00. Selmer Albert system alto clarinet, \$95.00. Conn bass saxophone, \$195.00. King silver plated C Melody saxophone, \$57.50. Martin single French horn, \$150.00. Artley silver plated flute \$121.50. American Artist trombone, new, \$72.50. Pedler clarinet, demonstrator, 17-7, \$150.00. New Kay crackproof New Artist string bass, \$175.00. Selmer A clarinet, \$85.00. Cabart military English horn, new, \$125.00. Conn gold plated tenor saxophone, \$250.00. USA BBb recording bass, silver plated, new, \$250.00. Buescher valve trombone, \$85.00. Elkhart single French horn, new, \$157.50. Buffet military system oboe, \$75.00. Fuch made in Bohemia, single French horn, \$165.00. Conn gold plated C Melody saxophone, \$85.00. York mellophone, \$65.00. Conn clarinet, \$80.00. Kohlert alto clarinet, new, \$295.00. Pan American alto saxophone, \$100.00. Martin Flugel horn, \$80.00. Conn BB recording bass horn, silver plated, \$175.00. King clarinet, sterling silver bell, \$95.00. Honi French style flute, demonstrator, \$135.00. New Blessing bell front baritone horn, \$150.00. Pan American Eb bass horn, \$140.00. King Bb soprano saxophone, \$65.00. Artley sterling silver body and head, new, \$225.00. Selmer clarinet, \$150.00. Kohlert alto clarinet, \$200.00. Buffet simplified conservatory system oboe, new, \$245.00. Trombones, trumpets, cornets, priced from \$50.00 up. Alto horns, \$45.00 up. Baritone horns, \$55.00 up. Violin outfits, \$25.00 up. Hundreds of instruments available for immediate delivery, at bargain school prices. Highest prices paid for instruments. Bargain List on request. Trades and Exchanges solicited. Meyer's Musical Exchange Co., 454 Michigan, Detroit 26, Michigan.

INST. & REPAIRS—Cont.

KING silver plated Eb Sousaphone, removable helicon type bell, \$150.00. Conn gold lacquered Eb Cornet, \$57.50. Set of Cabart silver plated A and B Boehm system Clarinets in double case, \$85.00. Heckel Biebrich Bassoon in case, \$450.00. York gold lacquered French horn in case, \$115.00. Conn silver plated French horn in case, \$125.00. New Artley sterling silver head joint Boehm C Flute outfit, \$160.00. Conn silver plated Boehm C Flute, \$90.00. Wm. S. Haynes wood Db Boehm Flute, \$80.00. Martin silver plated Alto horn, \$65.00. Rudall Carte wood Db Boehm flute, \$65.00. Conn silver plated Alto horn, \$60.00. Champion gold lacquered Alto horn, \$40.00. King silver plated Mellophone outfit, \$75.00. Conn silver plated Mellophone outfit, \$85.00. Conn silver plated Mellophone outfit \$65.00. King silver plated Baritone horn, \$100.00. York silver plated Baritone horn, \$100.00. Conn silver plated Baritone horn, \$125.00. Wurlitzer gold lacquered Baritone horn, \$60.00. Pepper silver plated Baritone horn, \$80.00. Pepper nickel plated Baritone horn, \$40.00. Diston silver plated double bell Baritone horn, \$125.00. Conn gold lacquered valve Trombone, \$65.00. Conn gold plated slide Cornet with case, \$55.00. Set of Pedal Tympani, \$225.00. 25-bar heavyweight Glockenspiel outfit, \$75.00. Buescher silver plated C Melody Saxophone, \$60.00. Conn gold plated Bb Soprano Saxophone, \$75.00. King silver plated C Soprano Saxophone, \$35.00. New crackproof Cello, \$52.50. Kohlert military Oboe, \$65.00. Buffet Albert system Bass Clarinet, \$145.00. Selmer conservatory Bassoon, \$110.00. Martin silver plated Eb upright Bass horn, \$135.00. King silver plated BB upright Bass horn, \$135.00. Wurlitzer gold lacquered Eb Bass horn, \$90.00. Deagan 3 octave Xylophone, \$65.00. Selmer Albert system wood B Clarinet, \$55.00. Conn silver plated Eb Alto Saxophone, \$125.00. Pan American silver plated Eb Alto Saxophone, \$90.00. Conn front bell Alto horn with case, Trumpet style, \$80.00. And hundreds of other instruments at bargain prices. Jenkins gold lacquered Eb Sousaphone, \$150.00. Conn gold plated Baritone Sax with case, \$195.00. 25 bar lightweight Glockenspiel outfit, \$57.50. Kohlert Conservatory system Oboe, \$225.00. La Croix simplified Conservatory system Oboe, \$140.00. New Kay "Swing Master" crackproof String Bass, \$275.00. Wm. S. Haynes wood Db Boehm Piccolo, \$90.00. York S.P. Eb Sousaphone with case, \$265.00. Heckel system Bassoon, \$275.00. Set of Conn wood C & D Boehm flutes in double case \$90.00 for the outfit complete. Buescher S.P. Bass Saxophone in case, \$175.00. Bettoney Conservatory Bassoon, \$125.00. Buffet Military system English Horn, \$125.00. Bettoney Boehm Alto clarinet, \$175.00. New Oboe simplified conservatory system, \$150.00. Buffet Albert Alto clarinet, \$125.00. Conn Sterling silver Boehm flute with low B, \$185.00. Conn S.P. Baritone Saxophone, \$135.00. Robert Conservatory, \$295.00. Write for free Bargain List. We also take trades or buy for cash. Write us what you have. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

UNIFORMS

FOR SALE—(25) Woolen band capes, \$125.00, 30 Satin capes, \$60.00—Good condition. (22) New gabardine overseas style caps, \$35.00, black and orange. Will send sample for inspection. Write: Lorraine Olson, Ashley Public School, Ashley, N. Dakota.

WHITE BAND COATS (NEW)—Forty, \$120.00. Blue coats (used) (44), \$88.00. (23) Silk capes (new), \$50.00. Green velvet jackets (23), \$50.00. Fifty blue coats, military collars, \$50.00. (23) Beige coats, \$50.00. Red band caps (new), \$2.50. Leaders cape, suits, coats, Major-ette Shaks, Tuxedos, \$10.00. Free lists. Wallace, 2416 N. Halsted St., Chicago.

FOR SALE—Seventy red wool white lined capes, and seventy white caps. Good condition. Band Mothers Club, Pawnee City, Nebraska.

WANTED TO BUY

WE WILL PAY HIGH PRICES for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets percussion instruments, string instruments, vibraphones, marimbas, etc. Write us what you have or send in for cash appraisal. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

WE WANT YOUR MUSICAL INSTRUMENT! We will pay you the highest prices! If you have any of the following instruments or any others, please communicate with us by mail or send in your instruments for appraisal. We especially want saxophones, trumpets, cornets, mellophones, French horns, clarinets, oboes, bassoons, sousaphones, flutes, alto horns, baritone horns and slide trombones. Whether you want to sell outright or trade, we will quote you highest cash or trade-in allowance. If our offer isn't satisfactory to you, we will return your instrument at our expense. We buy all musical instruments. Meyer's Musical Exchange Co., 454 Michigan, Detroit 26, Michigan.

MISCELLANEOUS

TRUMPET SOLO—Swanee River—Easy modern variations—60c. Lomakin Music, 440 Wood St., Pittsburgh, Pa.

TEACH HORN—Supervisors, students—summer demonstration course, New York City. **SCHOOL MUSICIAN** Columnist instructing. Reservations NOW, groups, individual. Instrument not essential. Philip Cox, 117 Main, Dobbs Ferry, New York.

STRADIVARIZE VIOLIN PLAN—\$1.00. Guaranteed! Patmor (Tonepost) Fiddlers, Zion, Illinois.

RECORDINGS—Clarke, Pryor, Kryl, Rogers, Sousa Specialist. 500 Goodman, 500 Crosby, 500 Dorsey; thousands—all Name Bands. Greatest classic singers, Caruso, Galli-Curci and hundreds such artists. Early stars of stage and vodvil. Josephine Mayer, Santa Barbara, California.

HIGH SCHOOL GRADUATES—Why not plan to enjoy your college days in Sunny Florida? Stetson University is outstanding in Law, Business, Teacher Training etc. Complete music courses. Inducements are offered to capable players of flute, oboe, English horn, bassoon, horn, trombone, euphonium, tuba, tympani, harp, string bass. Victor Grabel, Director Stetson Band, DeLand, Florida.

WANTED—TALENTED young dance musicians 17 years old or 4F for drait replacements. Salaries 40-70 per week, steady work. Write for details, all letters answered. Don Strickland Orchestra, 506 West Tenth Street, Mankato, Minnesota.

THE COMPLETE SONGWRITER—A new home study course of instruction—words, music and arrangement. Simple, practical, 96 page book. For teacher and student. \$2.00, postpaid. M. O. Puritan Publishing Co., Dept. ASC, 343 So. Dearborn St., Chicago 4, Illinois.

HOW I BECAME A CORNETIST—A treatise on eliminating drudgery and faulty practice. Packed with thousands of invaluable ideas by the Master Cornetist, HERBERT CLARKE. Price, \$1.00. Joseph Huber, 3413 Wyoming St., St. Louis 18, Mo.

Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

See Next Page for More Interesting Bargains

Classified Continued

REED MAKING

WALDO OBOE REEDS guaranteed handmade. Not a commercial but a player's reed. Selected cane, easy blowing, beautiful tone, perfect pitch, as used by me in Philadelphia Orchestra, Goldman Band. Each reed rings "A" tuning gong sympathetically. Test your embouchure. Professional model, \$1.10; 3 for \$3.00. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

HINES CLARINET AND SAXOPHONE REEDS thoroughly satisfy the most discriminating artists. Highly endorsed by leading music authorities throughout the nation. French and Swiss imports. Genuine handmade Oboe and Bassoon Reeds for symphony requirements. If your dealer cannot supply, write Hines Reeds (Luther P. Hines), Box S580, Gulfport, Miss.

OBOE REEDS—I will make your reeds perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch; mounted on Loree tubes; \$1.15 each, 6 for \$6.50. Oboes, English horns, new and used. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

JACK SPRATT SIGNATURE REEDS—for clarinet, saxophone, oboe, bassoon and all reed instruments. Carefully hand finished and personally tested reeds of select cane. Sterilized by G. E. Sterilamp and packed in attractive, sanitary boxes and plastic containers. Satisfaction guaranteed. Reed making tools and supplies. Write for free reed offer: Woodwind Shop, 5951 Washington Ave., St. Louis 12, Mo.

BASSOON REEDS—The Ferrell Bassoon Reeds are nationally known among school bassoonists for their satisfactory service: Four reeds, \$3.40; \$10 Doz. John E. Ferrell, 3535-A Juniata St., St. Louis 18, Missouri.

OBOE REEDS—Handmade, French type, best quality and performance. Paris Conservatory measurements. Price, 90c each, plus old tube. Joseph Ruth, 3145 N. Lawndale Ave., Chicago, Ill.

Conducting

(Begins on page 6)

phonies have revealed their greatness, have been an actual accomplished fact. Unflagging and relentless attention to the bringing out of the important melodic part will oftentimes automatically bring about a dynamic balance in all the parts. To secure the proper rhythmic phrasing as well, it will also be necessary to employ a *rallentando*, an accentuation or a *crescendo*. Usually many of these indications are written in the score by the composer; at other times they will develop as the result of the musicianly "reading" or interpretative powers of the conductor.

The third and last main area under consideration in bringing about improvements in symphonic conducting deals, broadly, with the technique of the baton and the attitude of the man who is behind the baton. In one sense, naturally, this would include nearly every phase of this vital factor of the whole orchestral performance. Most certainly it includes, in every sense, the ability to convey a definite understanding of a tempo. That should be presumed, and it should be understood that the kernel of the technique of conveying this idea is simplicity and economy of motion. In fact the criterion of good baton technique might well be described as the simplest and smallest amount of baton motion commensurate with the significance of the

message to be conveyed, with, at the same time, the concomitant assurance that the motion is understood by all the players. Strangely enough the flamboyant unrestrained baton technique of many conductors seems singularly in contradiction to their conservative ideas of interpretation. Could it be that this warm ardor of baton technique is an uncontrollable and parasitical by-product of their narrow and uncompromising rigidity of tempo? The impression that is sometimes conveyed is that it is an outlet for what would normally be a flexibility of tempo (phrasing) in the face of their deplorable attitude of immutability of tempo. To say that the orchestra is like a many-stringed instrument to be played on by the conductor is a well-known comparison. Not so widely realized is the fact that excess, mispent motion (whether on one instrument or 110) neither enhances the musical impression nor the visual effect. A further fact often unrealized is that as the music reaches louder and more dramatic spots, both the performer on the single instrument (the violin, let us say) and the performer on the orchestra (the conductor) must not only increase the breadth and scope of his physical motions, but by that very fact must affect a broadening and retarding of the tempo. There is in fact no end to the manifold effects that can be illustrated by an extension of this comparison. As the music accelerates, for example, the motions of the player or conductor become less and less broad; as the music becomes more staccato, the motions become shorter and quicker; as the music reverts to a more legato style, the reverse again takes place; as an accent of *sforzando* is demanded, so more motion, and consequently *more time*, must be taken, with the result that the tempo must again be slightly held back.

Another fallibility often present in the make-up of the man behind the baton is the one which may very well best be described in a quotation from Werner Wolff's biography of Anton Bruckner:

"During the choral practice of Schumann's 'Ritornell' the singers did not produce the triple piano softly enough to suit the master (Bruckner). One day the chorus secretly decided to stop singing altogether when they came to this particular passage. Rehearsal time came around. The first two verses satisfied the choral director. Now the third verse with the ppp was about to be sung. Bruckner, his face abeam, continued to beat time while the singers faced him in silence. Finally their roars of laughter jolted him out of his

ecstasy. He had been listening to his inner harmony."

This attitude which "hears" all in imagination but demands comparatively little in actuality is not confined to composer-conductors alone. Too frequently the non-composing conductor may allow an important melodic line to become hidden and submerged in a maze of less important parts—although he himself may hear the part with clarity in his mind. How often are innumerable accents and decrescendos similarly treated! They are either made only in the mind of the conductor or so feebly and without unanimity by the orchestra that they rarely get past the footlights. A truly genuine *planissimo* is a case in point and is therefore a rarity. Just how far this pseudo-conducting method can go is an important point of speculation. Some of the universally common faults that can be found may well be inextricably connected with this process of conducting. The allowance of the persistent tendency of the brass section to lag behind in the rhythm could well be a result of this "inner" hearing of the music; the concomitantly vain efforts of the conductor to rectify this "lag" often results in a tempo of such rapidity that not only the harmony but the rhythm and finally the melody as well become obscured in the process. Unquestionably there is a limit to the rapidity with which the human ear can absorb ordered sounds; this applies in particular to the lower range of tones. How easily, for example, the low tones of the cello melody in the third movement of Dvorak's "New World" Symphony can be lost to the ear (and to the aesthetic sense as well!) if the speed is carried beyond a certain point. Once again we discover the evolution of the factor of tempo to be the vital factor in the interpretive process of orchestral music. From the true conception of it in the mind of the conductor, to its effect on the motions of the baton, to its inter-relationship with the dynamic factor, and to its ultimate and final governing of the tempo of the particular melodic passage, this element in music is indeed all important and all pervading in its influence. The ideal might well be Louis Ehlert's description of the conducting of Wagner, one of the very few great composer-conductors and one of the first of the line of the truly great conductors: "The astounding certainty of feeling which he had for the fundamental tempo of the compositions of other masters, was excelled only by the freedom with which he understood how to modify it in the proper place."

to his
all in
npara-
t con-
e. Too
con-
elodic
merged
arts—
e part
often
rescen-
either
e con-
t una-
they
truly
point
t how
od can
pecula-
mmon
rell be
proc-
nce of
brass
hythm
inner"
ncomi-
ctor to
in a
t only
n and
me ob-
onably
with
orb or-
articu-
How
mes of
move-
Sym-
and to
if the
point.
evolve-
be the
proc-
ne true
of the
otions
onship
to its
of the
melodic
is in-
vading
at well
of the
e very
s and
e truly
unding
ad for
mposi-
xcelled
ich he
in the

EDUCATION LIBRARY